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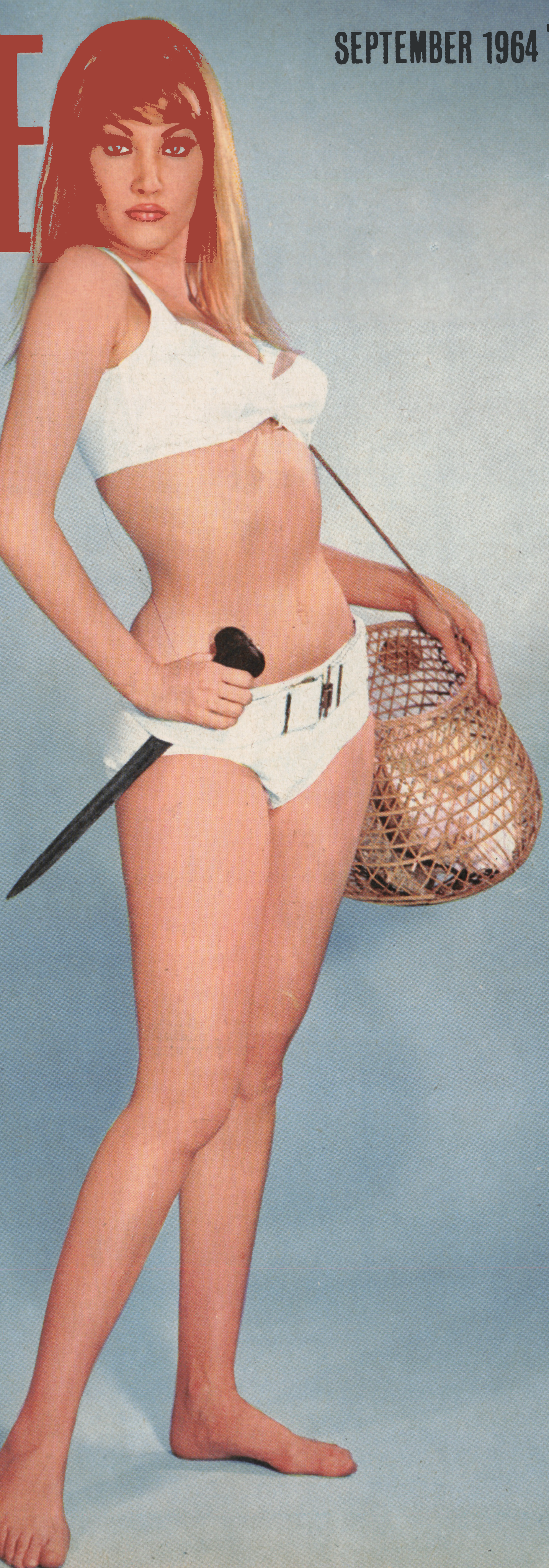

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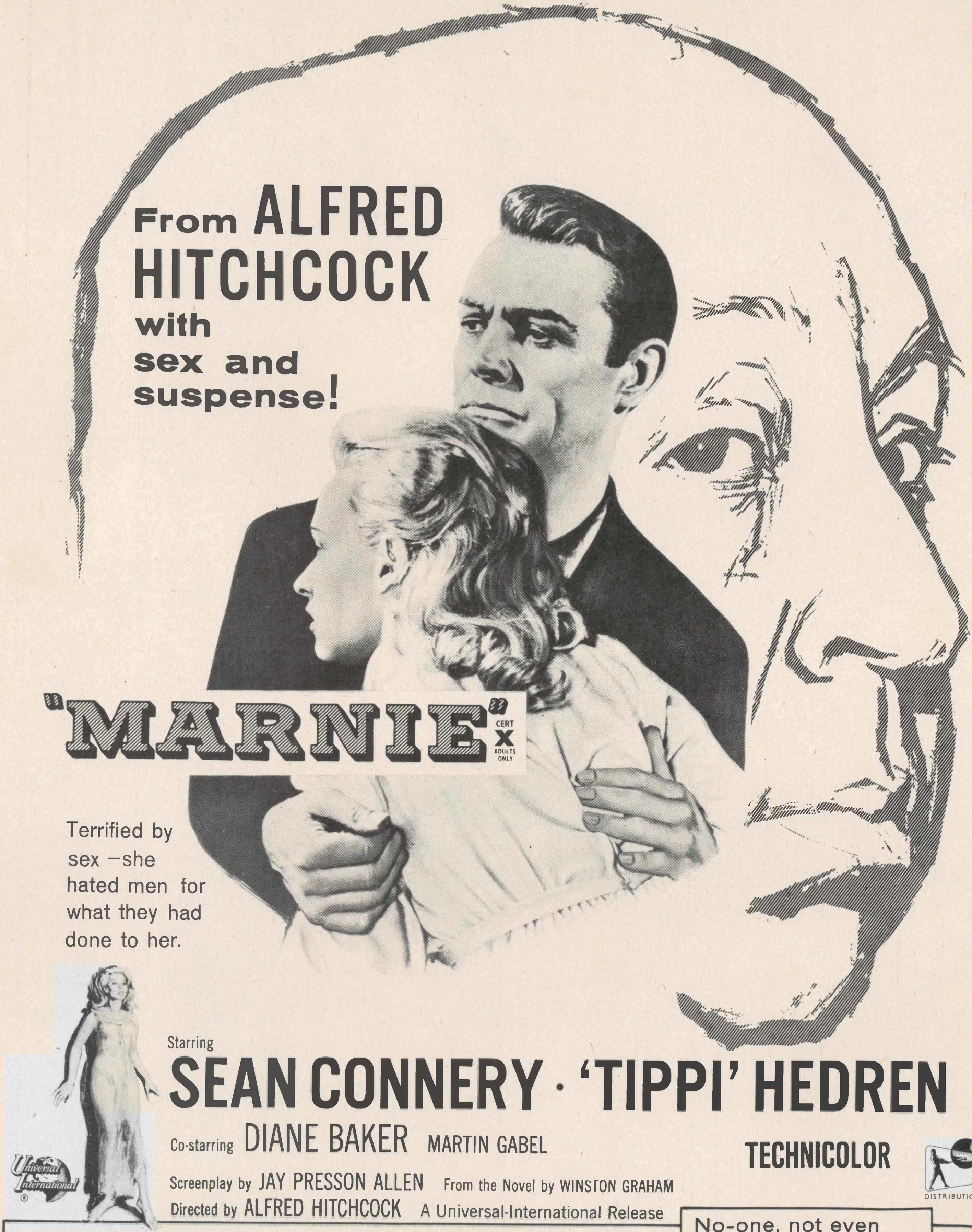

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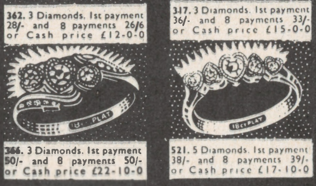

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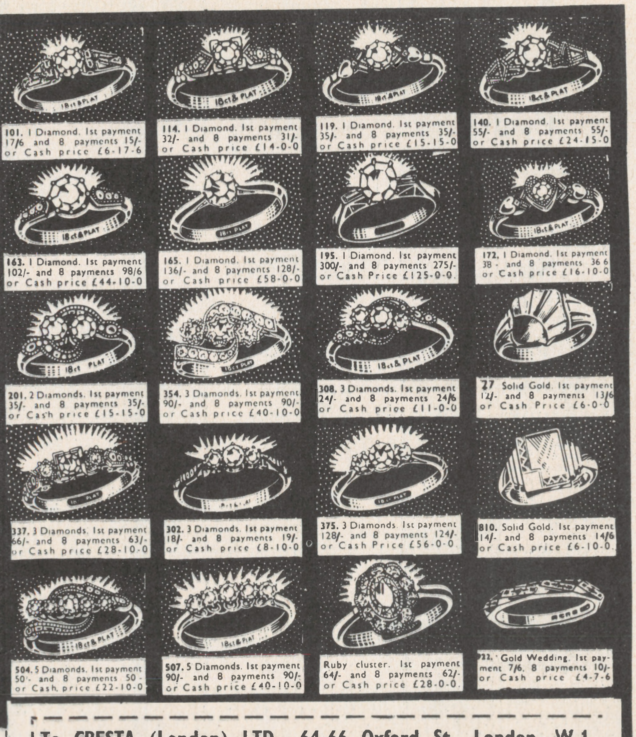

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**SHOWTIME**
**THE NEW FILM MONTHLY**
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# FILM GOSSIP * * * *

Edited by TONY CRAWLEY

## My favourite film —Fred Zinnemann talking . . .

**INTO London the other day flew FRED ZINNEMANN, one of the few really great film directors. He was only here for a matter of hours, but he found time to invite me around for a drink. Mr. Zinnemann—whose films include *High Noon*, *From Here To Eternity* and *The Nun's Story*—is a man I always enjoy meeting . . . so off I went.**

"A director's best quality must be stubbornness—sticking to his ideas, come what may," he said after we had settled in his hotel bar. "His biggest problem is locating the right stories to film. I'm searching all the time. I read books, plays, material that hasn't even been published. Yet here I am and I haven't a thing in view."

What, I wondered, had happened to *Hawaii*? For months it seemed that this great book would be his next subject.

"I've given up the idea of filming it," he told me. "I felt there was more than enough in it for two films. You couldn't put it all in one film, even if it were epic size, and I think $2\frac{3}{4}$ hours is quite long enough for people to sit."

Looking younger than his 57 years, Zinnemann is a quietly spoken man. He learned his craft at school, as an extra and then directing a series of short stories for M.G.M.

"It was invaluable training," he said. "I once had to film the life story of a 90-year-old scientist in ten minutes! TV seems to be the only training ground for directors these days. Of the new boys I think John Frankenheimer and Tony Richardson are exciting, but the best is Arthur Penn, who made *The Miracle Worker* and has now completed *Mickey One* with Warren Beatty."

I asked Zinnemann which, of his own films, is his favourite.

"Everyone expects me to say *The Nun's Story*," he replied. "But it isn't. I think my best was a film that turned out to be a flop—*Member Of The Wedding*. The trouble was I made it six years too early. I knew that when we had a sneak preview. But it was too late then."

Zinnemann's latest film is *Behold A Pale Horse*, which stars Gregory Peck and Anthony Quinn.

"It was in the same room I have at this hotel that *Behold A Pale Horse* was born as a film," he told me. "My wife was feeling ill and she was given a book to read while she was in bed. The book was called 'Killing A Mouse On Sunday' and, when she finished it, she insisted it would make a good picture. I agreed."

Why did he change the title?

"I have an aversion to mice titles," explained Zinnemann. "Mice are frightening creatures. Horses are friendlier. It was purely personal."

**Here's JOHN WAYNE as you will see him in the new Sam Bronston epic, *The Magnificent Showman*. John is as busy today as he's ever been. Otto Preminger has cast him in his new Pearl Harbour drama, *In Harm's Way*. When he's completed that he goes into *Cast A Giant Shadow*.**

**French idol ALAIN DELON has starred with both of Roger Vadim's favourites, Brigitte Bardot and Jane Fonda. Comparing them he says: "Jane doesn't resemble BB in any way. She doesn't exude the same sensuality. But she has a lot more talent." Not very patriotic is he?**

# The column that brings you * * * * * * * * * * * * * * * * * *

# * * * * * * * * * * * * * * the latest news about show people

**CARROLL BAKER** *HAS BEEN SWISHING AROUND* **THE CARPETBAGGERS** *PREMIERES IN A STUNNING GOWN—DESIGNED BY BALMAIN AND INSURED FOR 100,000 DOLLARS, BECAUSE THOSE DIAMONDS ON THE BODICE ARE REAL. BUT SOME CHANGES HAD TO BE MADE AFTER SHE LOST 10 LB. FILMING IN AFRICA. "THEY TIGHTENED THE BODICE BY REMOVING SIX DIAMONDS," CARROLL REPORTS.*

**MAMIE VAN DOREN wins my award as the shrewdest cookie of the month. Like other stars before her, she's written her life-story. But, putting one over the others, she's fixed up a deal whereby the book will be sold in all American cinemas screening her comedy, *Three Nuts In Search of A Bolt*. And as Mamie appears nude in the film, I've a feeling she'll have a few million customers . . .**

**PAUL HENREID** was at Battersea Fun Fair directing singer **RAY CHARLES** in *Ballad In Blue*. "I'll admit it," he told me. "I had qualms about taking on this film. As you know Ray is blind, so I knew there would be many problems. Ray cannot even imagine the scenes around him—I have to explain every detail of the set and all that is going on. It's working well, though. Ray is a real professional. As soon as I met him my qualms went—I knew we could do it."

Anne Bancroft: completely convincing.

Nine years ago, **ANNE BANCROFT** deserted Hollywood to attend her sister's New York wedding. It was the finest move of her life. Her career in Hollywood was disappointing, but since leaving, it has been quite unique—she has won one award after another, and become one of America's finest actresses.

First came two Tony Awards in succession, as the best actress on the Broadway stage. Then came a Hollywood Oscar for her great performance in her first film for seven years, *The Miracle Worker*.

Then she picked up the best actress crown at this year's Cannes Festival for *The Pumpkin Eater*. "Not an easy part for an American, but Anne is completely convincing as Jo, the harried English housewife," says her screen husband, Peter Finch.

"I read the book by chance," Anne recalls, "and flew to London to beg the director, Jack Clayton, for the part—against my agent's wishes."

Back in Hollywood they must be searching like mad to find a script worthy of her great talent. I think she'll return here first, though . . . for clearly, Anne Bancroft is an actress who knows all the best moves.

*REMEMBER* **OTTO PREMINGER** *GAVE FELLOW DIRECTOR* **JOHN HUSTON** *A ROLE IN HIS FILM* THE CARDINAL? *HUSTON WANTED TO RETURN THE FAVOUR WITH A ROLE FOR OTTO IN HIS MIGHTY EPIC,* THE BIBLE. *OTTO DID NOT, HOWEVER, TAKE ON THE PART. HUSTON WANTED HIM TO PLAY . . . THE SNAKE IN THE GARDEN OF EDEN!*

**New-born grandson of director RALPH (*Lilies Of The Field*) NELSON is called . . . Nonesuch. Honestly!**

Did you hear about the starlet who wanted to give up smoking? "Every time I felt like a smoke, I took a shower. No, it doesn't stop the urge to smoke. But it sure keeps putting the matches out."

**It seems only yesterday we were seeing Janette Scott as a child star but, one look at the picture below and you realise it couldn't have been; Janette, now 26, has emerged as a mature and beautiful woman, as you can see in the new Val Guest production, *The Beauty Jungle*.**

**The attractive brunette hides in the ladies' room. When the big office outside is deserted by the staff, who have gone home, she walks to her desk, takes a key from her bag and opens a drawer. Inside, carefully taped down, is a sheet of paper bearing some words and numbers: the combination to the office safe.**

Memorising the instructions, she stealthily enters the office opposite, leaves the door ajar, and faces the giant safe of the Rutland Publishing Company. She twirls the combination dial quickly and quietly and is soon piling wads of dollar-bills into her large bag.

Then, down the corridor by the side of the office, comes a charlady. With mop and bucket, she's swabbing her way towards the office doors. Nearer and nearer she comes . . .

With a gasp of alarm the girl sees the char as she leaves the empty safe. She removes her shoes and tip-toes for the exit. But one shoe, stuck in her coat pocket, doesn't look too secure. Suddenly it bangs to the floor . . .

I'll tell you no more about this, one of the most exciting scenes in *Marnie*, Alfred Hitchcock's new thriller. We've come to expect non-stop tension from The Master, but this film is different. It has its spine-tingling moments all right—but *Marnie* is a psychological mystery; it reminded me more of Hitch's *Vertigo* than his fast-paced thrillers such as *To Catch A Thief* and *North By Northwest*.

The brunette we see stealing the money from the Rutland Company safe is Mrs. Mary Taylor, a widow who is all alone in the world. A woman who "covers her knees when she sits as if they were national treasures." Well, that's how businessman Sidney Strutt describes her to the police when he accuses her of robbing him of 10,000 dollars.

Only he was talking about Miss Peggy Nicholson. And she had jet black hair.

It sounds complicated? Well Hitch's films usually are. The fact is that Mary and Peggy are the same person. But she has another name, too—Miss Marnie Edgar. And she is a blonde!

Marnie has, during her criminal career, had a string of aliases, and a string of jobs. Stealing comes easily to her and so far she has 50,000 dollars under her belt.

# Hitch serves up a psychological thriller

# MARNIE

## Film of the month

### Reviewed by Tony Crawley

But she is not only a thief. She is also a very mixed-up person and a pathological liar.

Despite her calm and collected appearance, her sophisticated attitude and cool beauty, Marnie is a mess inside. As played by Hitchcock's discovery, 'Tippi' Hedren, she is in even more trouble than she was in her last role in *The Birds*.

Who better then, to straighten her out than 007 himself, Sean Connery. Even out of the Bond role Sean, as Mark Rutland, has quite a way with the ladies. And when Marnie robs his safe he brings her back—not to face the police but a vicar!

He is certain that he knows all there is to know about her and that he can cope with her problem—so he marries her.

But he's in for a shock. He soon finds a new side to the Chinese puzzle that is Marnie. She hates men—all men. She flinches from his embraces and even tries to drown herself.

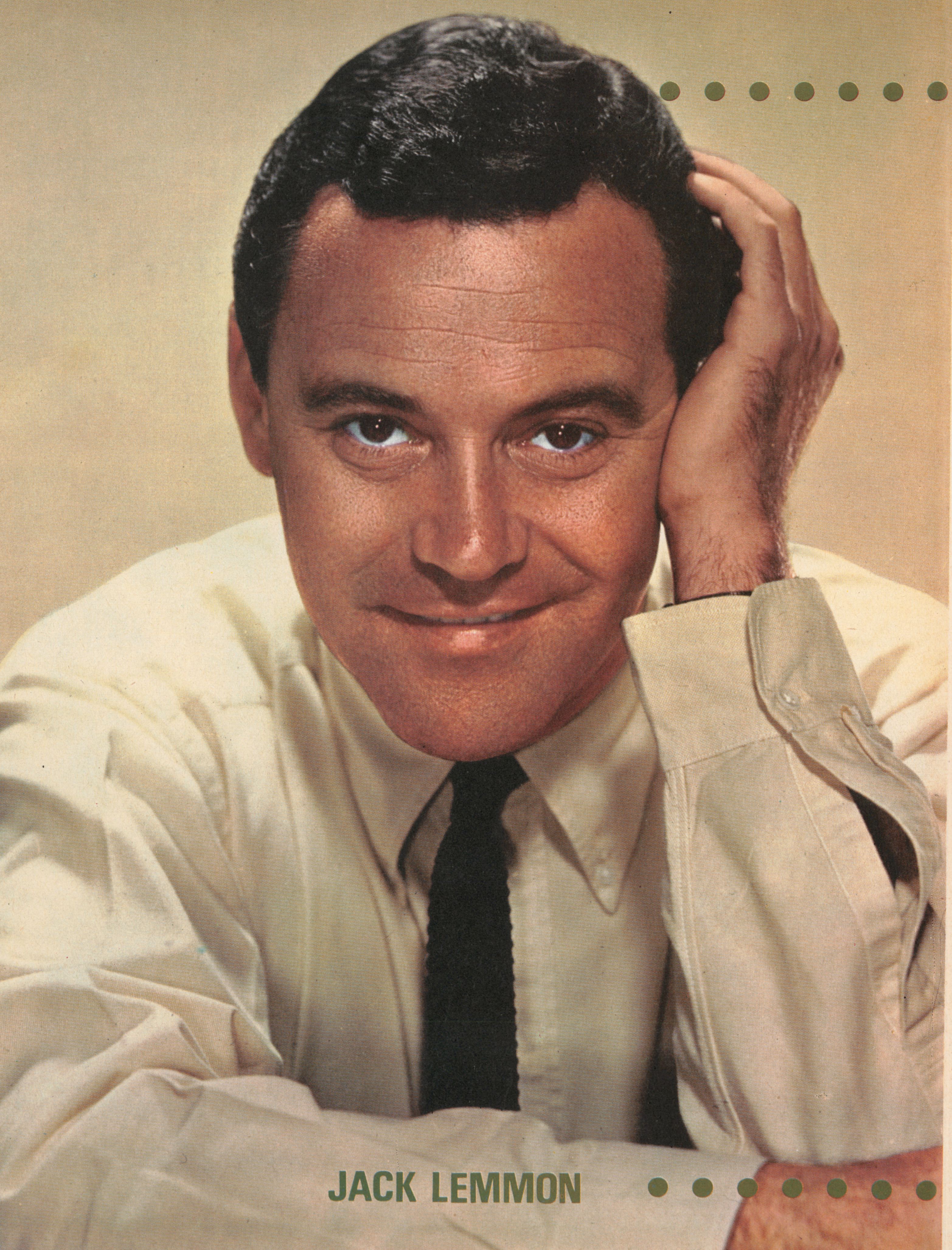
The question is: what's best for Marnie? Divorce? Jail? Mark won't accept either. Instead he hires a private detective and, through him, discovers another secret about his wife; she has a mother who is living.

Can she explain what is wrong with the daughter she doesn't seem to love? Can she tell him why Marnie is terrified of thunderstorms and why she hates anything coloured red? Also, what's behind the nightmare that haunts her?

Any subject in Hitchcock's hands has a special flavour and *Marnie* is no exception. The film moves easily into its shock ending and, although it is not vintage Hitch, his millions of fans will not be disappointed.

And look closely at Miss Hedren's performance. She's learned a lot since we saw her in *The Birds*.

**Marnie: he marries her but she flinches from his embraces.**



JACK LEMMON

# WHAT I HATE ABOUT BEING A STAR

## "I have to work out if a role is going to be good for me," says Jack Lemmon, "I can't throw caution to the wind".

IT was said in showbusiness circles that when director Billy Wilder asked Jack Lemmon to make *Irma La Douce* with him he agreed without even reading the script.

This seemed odd to Lemmon's friends because they knew him to be a shrewd judge and difficult to please in terms of film material; the last actor to take on a film before vetting the script carefully.

But, it turned out, the story was true.

"I did say I'd do *Irma* before I'd read a word of the script," said Lemmon. "In fact I'd do the 'phone book with Wilder if he said there was a part in it for me. That is the kind of respect I have for him."

Lemmon had, of course, worked for Wilder before. They made *Some Like It Hot* and *The Apartment* together.

"In those two pictures I realised very soon what a great director he is," explained Lemmon. "Whenever Wilder wants me to do a film—even if it's in a Beatle wig—I'm his man."

In *Irma* Lemmon stars with Shirley MacLaine—his co-star in *The Apartment*. He plays a gendarme who succumbs to the charms of a Paris streetwalker and, disguised as a wealthy client, monopolises her trade.

"It was a ball working with Shirley again," Lemmon told Playboy magazine. "I might be attracted to a woman with a gorgeous figure or a fine mind, but I only respect a woman who isn't stereotype; a woman with individual qualities of her own.

"Shirley has all of these and besides she's a nut. Her sense of humour alone makes her that much easier to work with."

Although his future seems gilt-edged Lemmon is an actor who never lets up and drives himself as hard as any newcomer.

"In this business," he explained, "the moment you ease up you slip. When you first start out you can take any role you want. You can take risks. When you're up there in the big time you have to be careful.

"In Britain, for instance, an actor can do small roles; guest parts. But in America if you do that people don't think of you as a star any more. Look what happened when Montgomery Clift and Judy Garland took small roles in *Judgment At Nuremberg*—everyone frowned on it. The fact they were doing small parts was quite unheard of. Well, I've seen some minor roles I'd like to get my teeth into. It infuriates me when I can't. That's what I hate about being a star; you can't experiment nearly as much as you would like to. You have to work out, 'Is it going to be good for me?' You can't throw caution to the wind and say, 'What the hell—let's try!'

"It's amazing how much people are influenced by your last picture," he continued. "You make one bad film and they say you are slipping; two and you're on the way out. It isn't easy, I'll tell you.

"I give more and more thought to the roles I play with each picture," he went on. "The more I fully grasp not just *how* people behave, but *why* they behave, the more I find that my patience and my understanding of them grows. I seldom get mad or lose my temper.

"When I do, which is only now and then, it's bang, then forget it. If someone is unpleasant, the first thing that occurs to me and fascinates me as an actor is why he's like that?"

Many people say—and I agree—that Lemmon's success as an actor lies in the fact that he has great rapport with audiences.

"Just by looking at him people can tell what goes on in his heart," says Wilder. "He'd have been great in the silent days. He doesn't need dialogue to say what he thinks. That's the test of a great actor."

**Lemmon with Shirley MacLaine in *Irma La Douce*. "It was a ball working with her," he says. "She's a nut."**

# DICK TATHAM TALKS TO ONE OF BRITAIN'S TOP SINGING STARS

"Kathy has turned down five firm film offers. They would have meant her doing a spot in a film with a string of other pop stars and that's not what we want."

SHE came in with two cups of tea. She gave me one and sat opposite me with the other. Her blonde hair was shining. Her legs she stretched out before her. The figure that has filled a million TV screens nestled lazily into the lush sofa: Kathy Kirby in her smart West End flat.

She sipped her tea as slowly and as appreciatively as if it were liqueur brandy.

"First chance to relax in ages," she explained. "It's all go these days. Thank heavens I have a new phone number; ex-directory. I had my old one put in the book back in the old days. When my discs started going into the charts, I forgot to have it taken out. Stardom has funny side-effects—I began to get so many mystery calls, I wondered at times whether I was in showbusiness or the Secret Service."

## *The knack stayed*

She lounged back comfortably, but my first question brought her jumping to her feet.

"Those long belting notes that are your trade-mark—do they call for singing exercises?" I asked.

"Not one!" she assured me as she stood up. "When I was 12, I started opera training. I did it for 3½ years. I learned how to breathe—and the knack has stayed with me."

She demonstrated: she put hands on hips and took a deep, even breath. Her hands were pushed outwards by the sideways expansion. It looked good from where I was sitting.

"Maybe I *have* ended up in pop," she said. "But I love opera. I don't often get a chance to go, but if I do—well, my favourites are *Carmen* and *La Boheme*."

Apart from the technical skills of Kathy's singing there is, of course, its emotional warmth. I mentioned to her that when Judy Garland met Shirley Bassey in New York, they talked about feeling in a voice and agreed that you need to have known tough times to get it. I asked Kathy what she thought.

"That's probably true," she said. "Take me; I'm only 23, but I've been slogging away on the pop scene for seven years. For most of that time I was singing my heart out without getting near the real big-time. Now, when the chips are down, I don't get bitter. I just drift into a deep blue mood.

"When you do that, you get over it. But you don't get over it entirely. Something of it lingers in your personality; makes your capacity for deep feeling just that much stronger."

"Which singer," I asked, "has influenced you most?"

She answered without the least hesitation: "The late Mario Lanza. Around the time I was taking those opera lessons, I was rushing to see his films and thinking him the greatest thing that ever lived.

"I must have seen *The Great Caruso* a dozen times. I saw many films of his—*That Midnight Kiss*, *Serenade* and others—over and over. I would sit in the stalls and cry. That's the effect his voice had on me.

"Of course, you can find deep feeling in a voice in all fields of singing. Jussi Bjorling had it—I still play his 'E Luccevan La Stelle' time after time. Sinatra has it. So does Tito Gobbi. But for me, no one has ever had it to the same heart-stirring extent as Lanza."

Talking of great names led us to Marilyn Monroe. Many people have said how like Marilyn Kathy is.

## *Interesting part*

Kathy's reaction: "While my ultimate aim is to establish myself in my own right, I admit the comparison makes me feel very flattered. Who *wouldn't* feel flattered, let's face it! I was a great Monroe fan."

Kathy and films? It's an intriguing question. When her manager—the celebrated Ambrose—came to join us I put it to him.

He said: "We have turned down five firm offers for screen appearances. They would have meant Kathy doing a spot in a film with a string of other pop stars. This is not what we want, no matter how much they offer. Let them come up with a proper part—an *interesting* part—and maybe we can start talking."

Mr. Ambrose—whose orchestras in the past have featured such talented female singers as Anne Shelton and Vera Lynn—insists Kathy Kirby will be the greatest of them all.

# The Girls Aren't Jealous Of Me

## — says Kathy Kirby

**Apart from the technical skills of her singing there is, of course, its emotional warmth.**

Certainly she is achieving plenty by staying well in the limelight at a time when the competition includes the high talents of Cilla Black and Dusty Springfield. Apart from selling discs galore, Kathy is currently doing a Blackpool season with Frank Ifield, and has a TV series due in the autumn for which the BBC is paying her the earth.

Meantime, what of the old argument against good-looking girl singers: that female fans—jealous of the possible effect on their boyfriends—fight shy of them?

### *Loads of letters*

"That one used to worry me," said Kathy. "Especially when my discs weren't selling. But the theory is nonsense. The girls aren't jealous of me. I get *loads* of letters from girls. They ask advice about clothes—and how I get my hair to shimmer and what makes my lipstick shiny."

What answers does Kathy give? **Clothes:** "Buy one *good* dress rather than three cheap ones." **Hair:** "Go to the best hair-dresser you can afford and nag at him till he gets it just the way you want." **Lipstick:** "I mix orange lipstick with red and put it on with a brush. The shine? That comes from licking it."

She added: "As I'm often licking my lips, you can say the shiny effect really comes about because I am nervous!"

Then she grinned happily and went off to the kitchen to make another pot of tea.

**"They ask advice about clothes and how I get my hair to shimmer"**

# SHOWTIME MAIL

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**London, W.C.2.**

## I save Vince Edwards £100

**Before returning from America I went to a race meeting in Los Angeles. While walking through the crowds I bumped into Vince Edwards and, as I am a great fan of his, I stopped him for a chat.**

**In fact, we talked for so long Vince didn't get to the bookies in time to put a bet on a tip he'd been given for the big race of the day.**

**He didn't seem too pleased about it, but later I bumped into him again and he was all smiles.**

**"Thanks," he said. "If I'd backed that horse I'd be a £100 poorer. It lost!"**

**John Keener,**
**Illingworth,**
**Halifax, Yorkshire.**

### Great Showman

What a great showman producer Otto Preminger is! He knows just how to get people interested in his films. I have noticed, particularly, the way he builds up his cast for a film, whetting the appetites of fans.

Take, for instance, his latest picture, *In Harm's Way*. First of all Kirk Douglas was announced. That meant he had a top box-office star. Next, in a rush, we got interesting names like Patricia Neal, Paula Prentiss and Brandon de Wilde. Finally, to seal the package, Preminger signed John Wayne to head the lot.

I, for one, can't wait to see the film!

Clive Hooper,
Henwick Road,
Worcester.

### Larry's next

It seems ages since Sir Laurence Olivier made a new picture. Can you tell me if he has any films planned?

David Edge,
Alkham Road,
London, N.16

(Yes, he has. Olivier is to to star with Burt Lancaster in *Khartoum*.)

### The Churchill film

I am delighted to read in Showtime that Carl Foreman, that talented producer, is to tackle a film about Sir Winston Churchill's life. However, I think it a shame that he will only take the story up to the time when Sir Winston first appears in Parliament.

Although Churchill's earlier life is of great interest, the years that followed must not be neglected. I hope Mr. Foreman considers a second film that could cover his later years.

Mike Fuller,
Stuart Road,
London, S.W.19.

### Together again

I am glad to see that Australia's Rod Taylor and Britain's Maggie Smith are teamed romantically again in a new film. I thought they were the best thing in *The VIP's*.

Now, I read, they are together in *Young Cassidy* and are later to do a third picture in Rod's native Australia. Neither has yet achieved the stardom they deserve, but I think after these films they will be well on their way to the top.

Pauline Alton,
Harrow,
Middlesex.

### Dick disappoints

When will they allow Dick Van Dyke to make a good film? Like many of his British fans, I've been disappointed with this top TV comic's roles on the big screen. He made his name in *Bye Bye Birdie* on the Broadway stage, but the film did not show him at his best. In *What A Way To Go!* his part is small and, once again, his great talent is not seen.

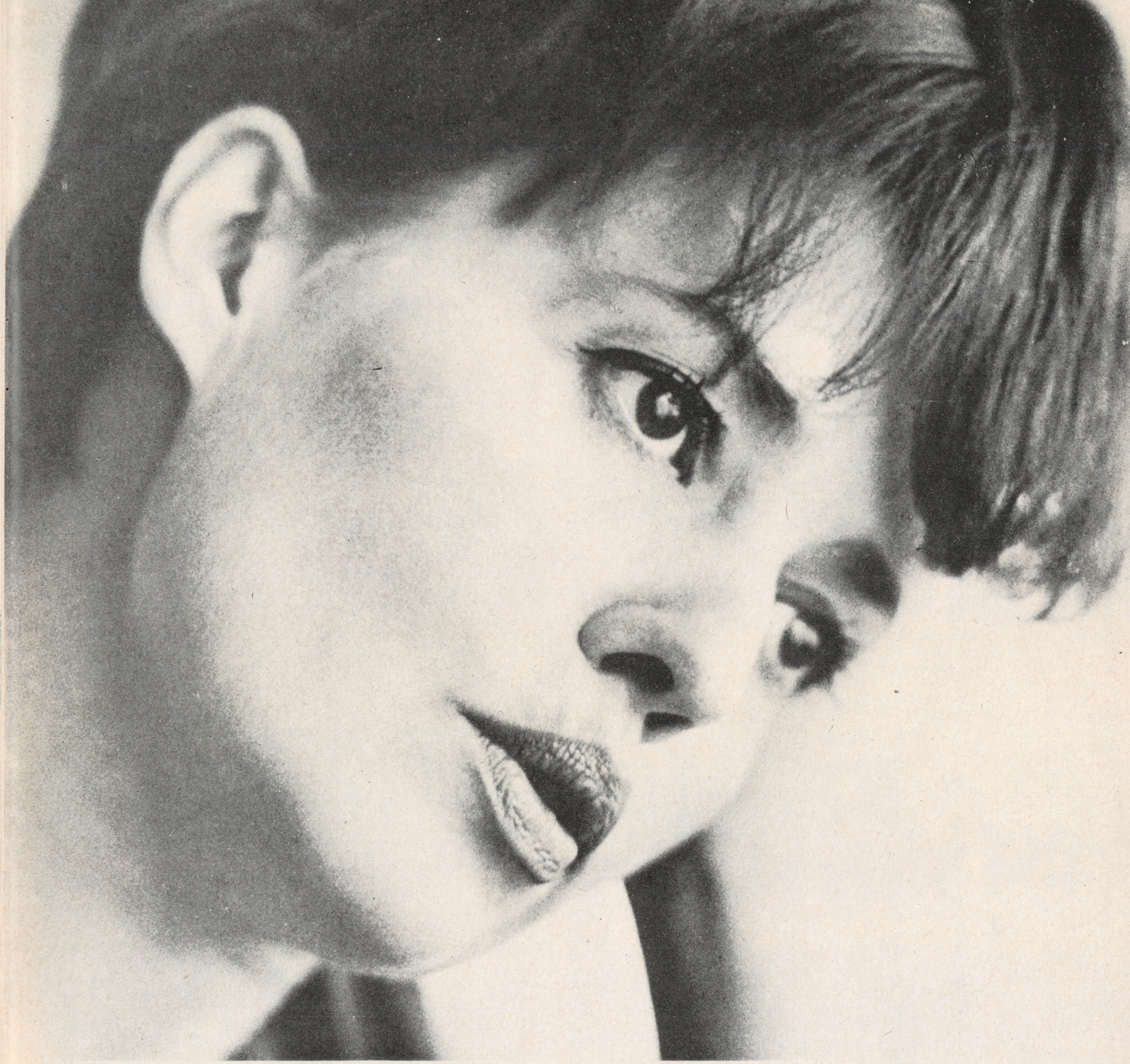
Jane Eggerton,
Norwich Avenue,
Bournemouth, Hants.

### *A film with Liz?*

**I seem to remember that several years ago Elizabeth Taylor made a film with Spencer Tracy. A friend says that she has never starred with him. Who is right?**

**Betty Goodliffe,**
**Kettering,**
**Northants.**

**(You are—and here's a picture to prove it. Elizabeth Taylor starred with Tracy in *Father Of The Bride* in 1950).**



# IS THIS THE MOST EXPRESSIVE FACE IN FILMS?

**No wonder** French audiences claim that in Jeanne Moreau they have the greatest actress in the world.

Miss Moreau has the most expressive face in films. She can portray any feeling she wants without the help of dialogue—and that is something few actresses can do. Also, she is equally at home in drama and comedy.

But is she the greatest, as the French claim? The more I see of her the more inclined I am to think she is.

Ruth Ibberson,
Beechwood Crescent,
Pinner, Middlesex.

## SHOWTIME SPOTLIGHTS

# The Magnificent Showman

**John Wayne plays rugged Matt Masters, the owner of the circus. He is searching for the mother of the girl he has brought up.**

He chewed on his eight-inch cigar, threw his script on to a nearby chair and said: "The animals aren't any trouble. It's the actors that are the problem. If they behaved as well as the animals we'd finish the film in no time!"

A lion in a cage roared with approval and John Wayne, Rita Hayworth and Claudia Cardinale, standing within earshot, winked knowingly at each other. They had discovered long since that the director of their picture, Henry Hathaway, has a bark that is worse than his bite—which is more than could be said for the stray dog that wandered on to the set in the Barcelona theatre and chased one of the cast—the lion tamer, no less—up a ladder. (It took four extras ten minutes to get the dog away.)

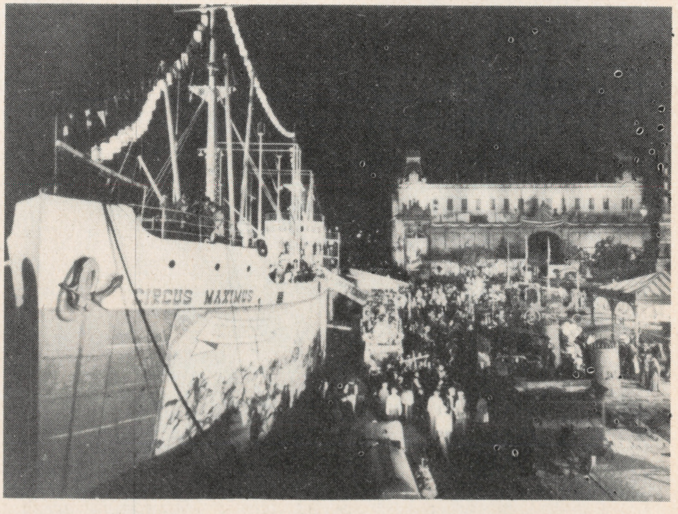
Now the new Sam Bronston epic, *The Magnificent Showman*, is completed. And, even if there were moments of anguish when the film was shot, they were not for nothing, for what has emerged is a super spectacle; undoubtedly the greatest circus story ever to be seen on the screen.

*The Magnificent Showman* is set in 1900. Obviously these were days when circuses *were* circuses.

No less than three rings were needed to stage all the acts, and around them stretched a sawdust perimeter in which the Wild West Show was the added attraction.

The story of *The Magnificent Showman* is predictable. Rugged circus owner Matt Masters (John Wayne) carries a torch for Lili Alfredo (Rita Hayworth) who disappeared 14 years earlier, after the death of her husband on the high trapeze. She has abandoned her daughter, Toni (Claudia Cardinale), and Matt has brought her up.

**Just one of the many exciting acts to be seen in Bronston's *The Magnficent Showman*.**



**Tragedy occurs when one of the artists falls into the water and the crowd, running to the side of the ship, causes it to keel over. This is just the beginning of Matt's troubles.**

* * * * * * * * * *

# This must rank as the greatest circus story ever filmed

* * * * * * * * * *

Matt has always loved Lili, so he takes his circus off to Europe in the hope of finding her. And soon the thrills start . . .

Arriving at Barcelona in a chartered ship, one of the artists is accidentally hurled into the harbour. A crowd rushes to the side of the ship and causes it to keel over. This is only the first of a number of huge scenes for which producer Bronston is famous.

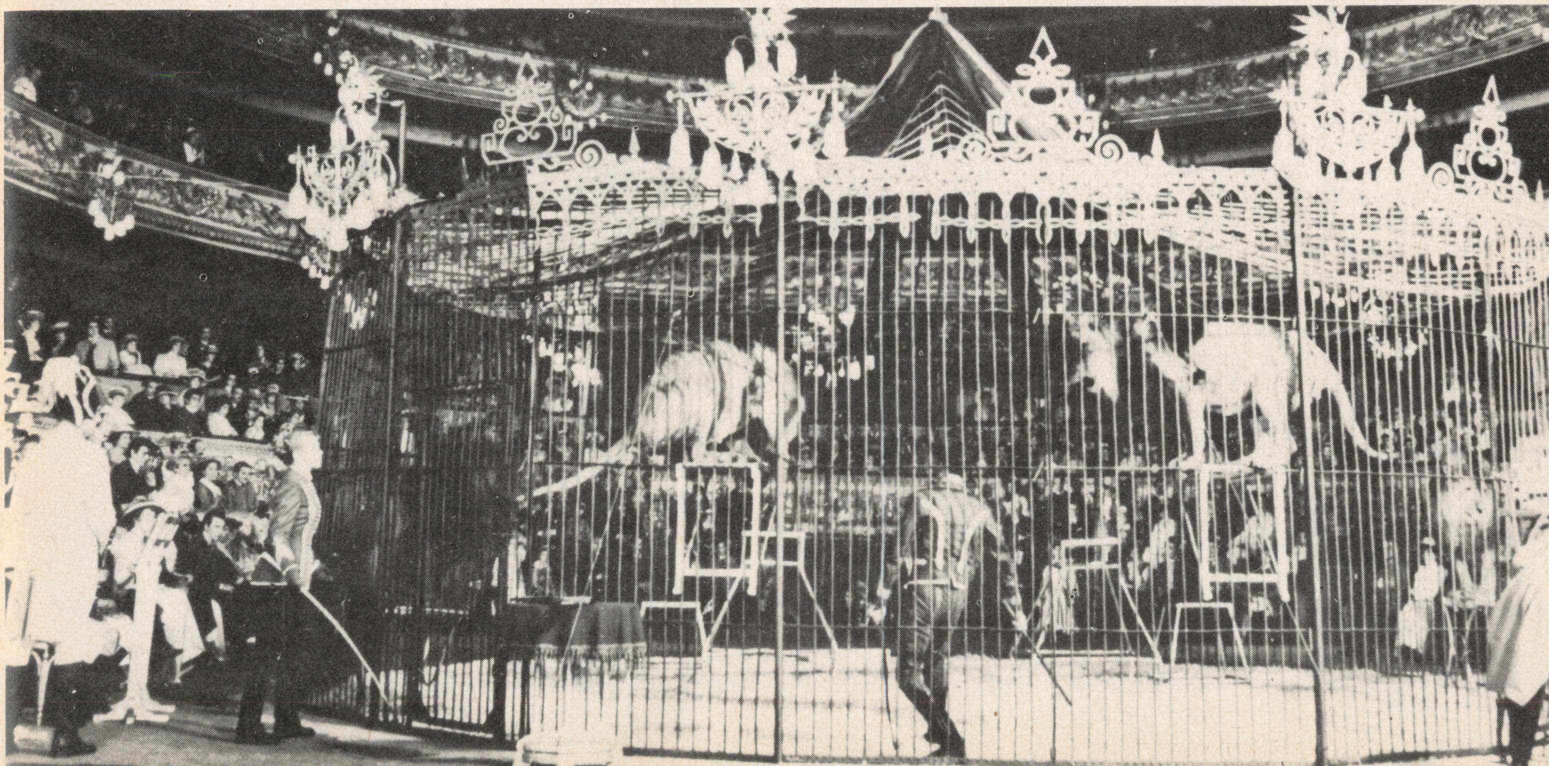
We follow the fortunes of Matt and his performers all over Europe. Needless to say, he finds Lili—but even then the excitement is not over.

*The Magnificent Showman* is a very fine picture indeed. It moves at a cracking pace and when; towards the end, the Big Top catches fire we see what must be one of the best directed and photographed scenes ever to reach the screen.

The film is a winner in every way.

**Lovely Claudia Cardinale plays the trapeze artist brought up by Big John Wayne. Rita Hayworth is the mother who deserted her.**

**No circus is complete without lions and in this picture Bronston has one of the most exciting lion acts in the world.**



# How we have found happiness together

**"Janet and I are conscious of the dangers to our marriage," says Ian Hendry**

It is never easy to make a show business marriage work, and it is because they are aware of this that Ian Hendry and Janet Munro have taken the first steps of their life together with a sureness that is unusual to most couples in their position.

When I spoke to Ian about his marriage to Janet I soon realised that they are not a couple who have plunged into a partnership and are just hoping for the best. For them both this is a second try at married life—and, if I may put it this way, they are not taking any chances.

They know that many young couples in the film world have tried, without success, to make marriage work. And, when you have two people as successful as Ian and Janet are, things can be even more difficult. It is very easy for the careers to come first and the marriage second.

"It's true many showbusiness marriages go wrong." admitted Ian. "But this doesn't mean that a happy marriage is impossible. Oh, no!

## A great hazard?

"I'd agree, though, that people in films always have the fear lurking deep down, that something could go wrong with their marriage because of their chosen careers. A great hazard? No, I think this feeling can be more of a help in actually making an actor's marriage work.

"I mean, when you realise that you have got something so worthwhile, you take special care to prevent it being smashed up. You take more care, perhaps, than other married couples to make it last.

"Because we are in showbusiness, because of our different backgrounds and because of our earlier unsuccessful marriages, I'm positive that Janet and I are particularly conscious of the dangers to our own marriage. We have, though, a special relationship. And I know it will work."

Ian and Janet were married in 1963. They met when they starred in a TV play, *Afternoon Of A Nymph*. Since then their careers have gone from strength to strength.

"You couldn't have found two people more different on the surface," said Ian. "We had completely different upbringings.

"Jan's mother died when she was very young. She then travelled with her father, a famous comedian, and learned the life and language of stage people.

"When her father married again, her step-mother packed her off to regular school for the first time in her life. In fact, I'd say Janet never had a real home until we married.

"And me? While Janet's childhood was always changing, mine was ordered and safe. I was brought up in a much more conventional manner. I went to public school and was an estate agent for a while. I sold quite a lot of houses and got on well with people—which is half the battle of selling.

"Then I swopped over from the estate agency to acting. My father, who had initially been opposed to my acting ambitions, saw I was hell-bent on getting into showbusiness and paid my way through drama school."

Although their backgrounds are miles apart, their ambitions today are very much the same: to have a happy home and family. Now they have a baby, and nothing has thrilled them more.

"We have, as I said, a special relationship, which we maintain on two levels," said Ian. "One is when we talk about work and criticise each other's performances. The other is the relationship we have in our private lives. This we keep entirely separate from our professional lives."

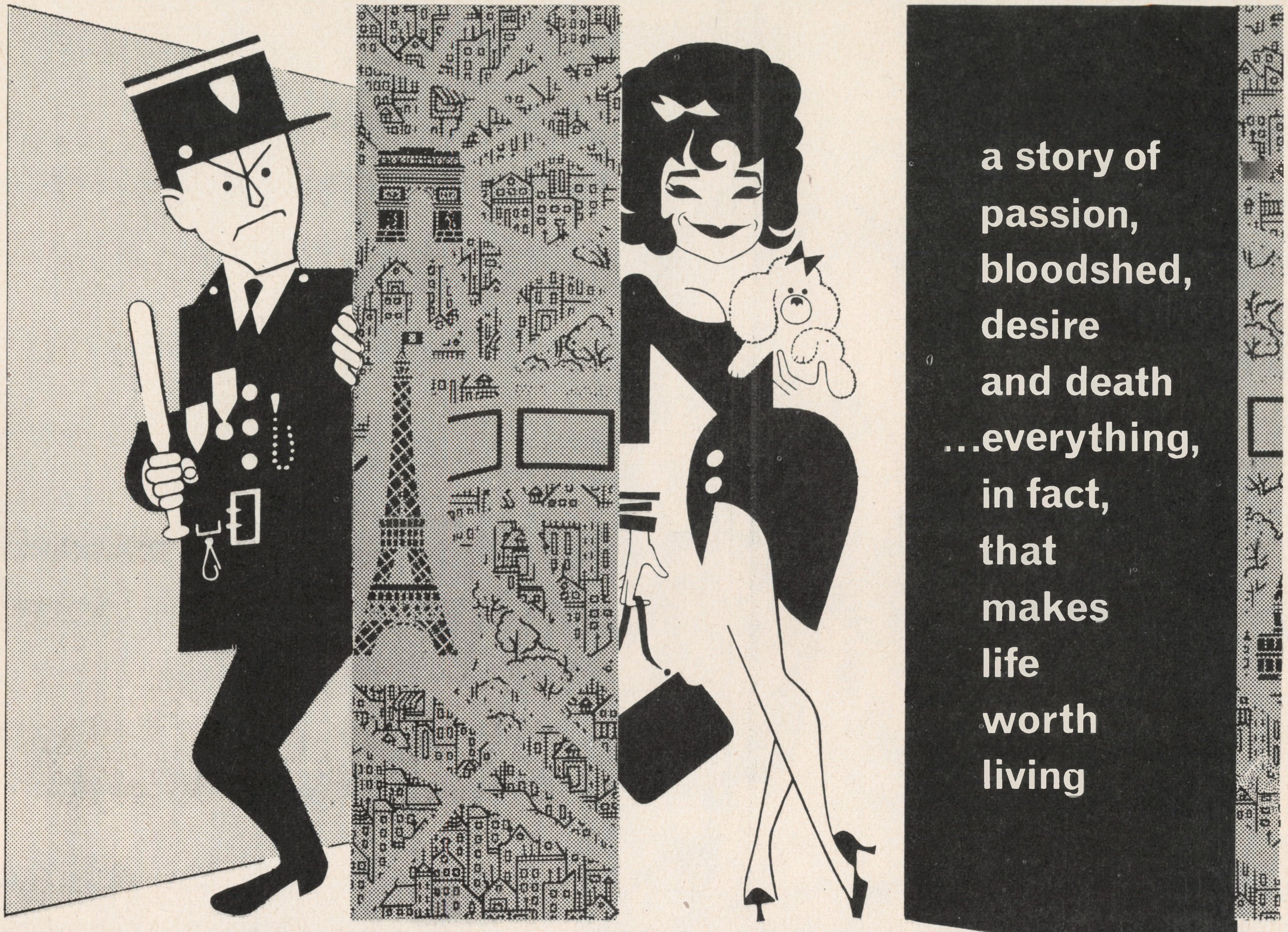
Now Ian and Janet want to make a film together.

"And when we do," said Ian, "that will be another ambition realised. But we can wait . . . there's no hurry"

**John Webster**

**Ian, who stars in *The Beauty Jungle*, met Janet when they appeared in a television play together. Now they hope to co-star in a film.**

**IAN HENDRY**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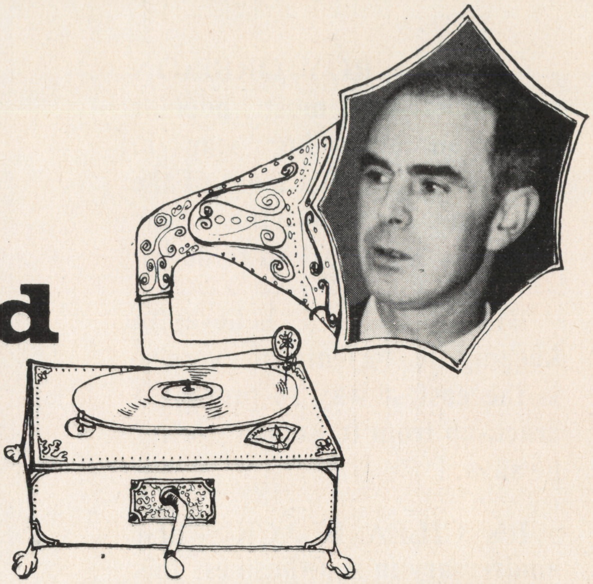
# THE DICK TATHAM COLUMN

## How Roy has stayed at the top



**WHO is the favourite American singer with British pop fans? I think it is undoubtedly Roy Orbison. We have quite a way to go before the disc sales are totted up at the end of the year—but it's already a pretty fair bet that Roy's figure will top that of any other artist from the States. And, at first glance, this is an utterly baffling situation.**

There are rules which singers must keep if they want to remain disc idols. Some performers can break say, one of them and get away with it. But Roy breaks at least four.

First: he is MARRIED. Second: he is OLD. (He admits to 28—an almost pensionable age in the pop biz). Third: his ACT is wrong. (He just stands and sings instead of raving it up). Fourth: his LOOKS are wrong. (He is not a matinee idol, a rugged type or a Barber's Despair).

So what keeps Orbison in orbit? Here's what he told me . . .

"I suppose the basic reason is that I try to be natural at all times. I sing on stage the way I feel. If I stormed around on stage, it wouldn't be me. The effect would be forced and audiences would know it at once. I simply figure that the more at ease *I* feel, the more at ease *they* feel?

"I also aim to keep my songs natural. I write most of them myself. Nearly all of them are based on real-life experiences.

"You mentioned my marriage. Well, you and I know stars who have tried to keep their wives a secret. I suppose they were doing what they thought best for their careers. But I am mighty proud of my wife, my children, my home. I just *couldn't* try to hush up their existence. As it happens, my career doesn't seem to have suffered

"What else? Well, my singing is just the way it happens to come out. But I do go to a lot of thought, trouble and expense with my guitars. My favourite one was specially made. It took six months and cost £350. But it was worth it!"

That's what Roy says. I wouldn't quarrel with a word. But I would add a couple of vital points. One is that few singers on today's pop scene can come anywhere near his soaring vocal style. The other is—to put it quite simply—that Roy Orbison is one of the most sensible and likeable stars you could wish to meet. And I am sure his unspoiled and friendly personality registers to the full with audiences. Roy may be with us again early in 1965. He'll be welcome then—and at any other time!

*Brian Poole and the Tremeloes have had a wonderful array of hits recently—"Do You Love Me?", "Twist and Shout", "I Can Dance", "Candy Man" and "Someone". So it is strange to recall that only two years ago they were dependent, for part of their income, on backing other artists at disc sessions!*

*Now Brian tells me, "The experience did us good. It also helped pay for our first touring van."*

*Brian—faced with the pace of showbusiness—believes in keeping* 100 *per cent fit. To this end, he has help from his family. Brother Arthur trains a basketball team in Barking, Essex, and makes sure Brian keeps up his considerable skill at the game.*

*If Brian wants steaks to build up his physique—they are there for the asking in dad's butcher's shop.*

*Brian—whose other sports include swimming, cricket and football—tells me: "Hard physical exercise is the best insurance you can have against showbiz crack-ups."*

**Happy anniversary—to Cliff Richard! He came into showbiz six years ago. His first disc—"Move It"—came out on September 1, 1958. It hit the charts soon after.**

**I remember meeting Cliff at that time. He was quiet and modest. He still is. Six years of high success haven't changed him.**

**This summer Cliff has been separated from the Shadows, who have been with him for most of his successes. Both sides are rarin' to go to renew the partnership. Be sure that it will be "Cliff and the Shadows" for many more disc dates, films and stage performances. Let's hope this is so at least until Cliff celebrates another six years in the business!**

TALKING OF ANNIVERSARIES, CILLA BLACK CELEBRATES HER *FIRST* AS A RECORDING ARTIST AT THE SAME TIME THAT CLIFF CELEBRATES HIS SIXTH. SHE SHOULD HAVE A SPECIAL GET-TOGETHER WITH THE FOURMOST TO MARK THE OCCASION—AND NOT JUST BECAUSE THEY HAVE BEEN APPEARING TOGETHER IN A LONG RUN AT THE LONDON PALLADIUM.

CILLA SIGNED WITH BRIAN EPSTEIN JUST A SHORT WHILE BEFORE HER FIRST DISC CAME OUT. NOT LONG AFTER SHE PLAYED HER FIRST STAGE DATE UNDER HIS MANAGEMENT. SHE WAS DEPUTISING FOR ANOTHER GREAT ACT—THE FOURMOST!

INCIDENTALLY, BRIAN INTRODUCED ME TO CILLA SOON AFTER HE HAD SIGNED HER.

"SHE WILL BE A BIG STAR," HE SAID.

BUT I BET EVEN HE DIDN'T IMAGINE SHE WOULD BECOME SUCH A BIG STAR IN SO SHORT A TIME.

## The Dick Tatham column (cont'd)

This year ROY ORBISON must be the most popular American recording star in Britain. He breaks most of the rules that keep pop idols at the top—but he can afford to do it.

BRIAN POOLE believes in keeping fit. "Plenty of exercise is the easiest way to prevent a crack-up from too much work," he says.

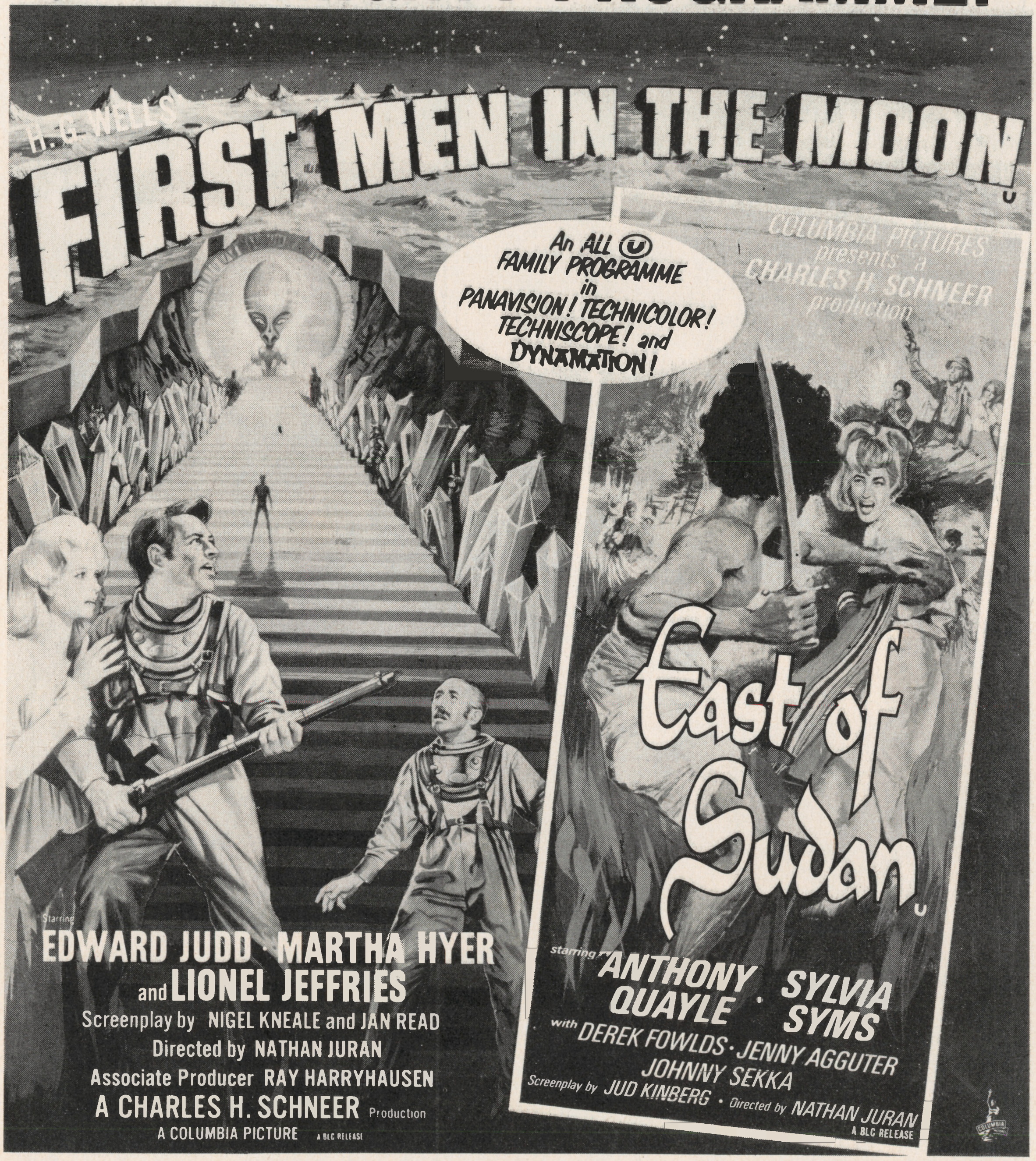
It's CILLA BLACK'S first anniversary in showbusiness this month. In one year she has emerged as the most exciting singer we've had in years.

ROY ORBISON

BRIAN POOLE AND THE TREMELOES

**CILLA BLACK**

# TWO MARVELLOUS ADVENTURES *in* ONE MIGHTY PROGRAMME!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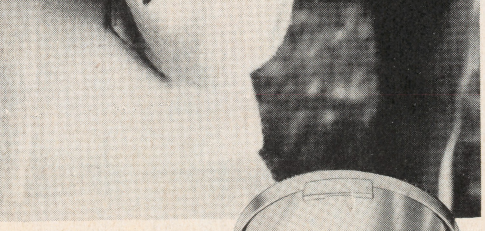

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# BOND'S GIRLFRIENDS

**Six of 007's fabulous fillies brought to life by a streamlined stunner...**

Speak to any young actress and she will tell you one of her biggest ambitions is to play one of James Bond's girlfriends. You don't have to look far for her reasons: to begin with, Ian Fleming's books have made phenomenally successful films and the girls who have found themselves in 007's company have all managed to make a tremendous impact on the public. Ursula Andress, as Honey in *Dr. No*, Daniela Bianchi, as Tatiana in *From Russia With Love*, and now Honor Blackman, as Pussy Galore in *Goldfinger*, have all benefited from their Bond pictures.

But it isn't only the fact that a girl's career gets a tremendous boost when she is linked with Bond—there is also the glamour of making the picture. If you play one of his girlfriends people immediately look at you in a new light. You've got to be special to capture 007's interest.

One actress who we think could knock Bond sideways, without so much as a flicker of her eyelashes, is Jacqueline Jones, who has been making quite a name for herself in cabaret at the Pigalle. So impressed were we with Miss Jones that we asked her to play six of Bond's girlfriends.

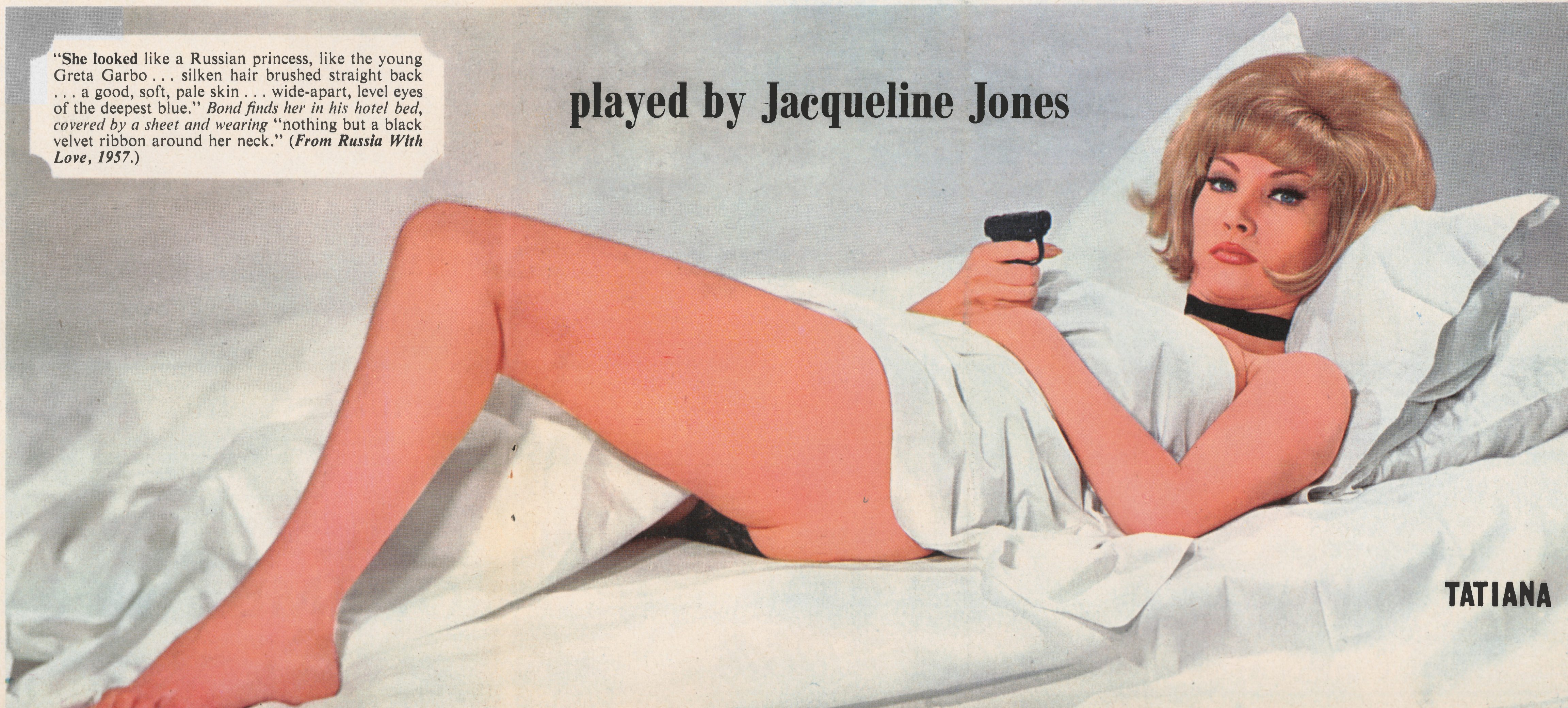
She chose three heroines already portrayed on the screen: Honey, Tatiana and Pussy—plus three others yet to be seen in films: Tiffany Case (*Diamonds Are Forever*), Vespa Lynd (*Casino Royale*) and La Comtesse Teresa di Vicenzo—Tracy for short (*On Her Majesty's Secret Service*).

On the next five pages, with a sprinkling of tongue-in-cheek humour, she shows just what it takes to win Bond's admiration—and under the pictures is a caption which describes each girl in author Fleming's own words.

Continued Overleaf

**PUSSY**

"**She had** pale, Rupert Brooke good looks with high cheekbones and a beautiful jawline . . . the only violet eyes Bond had ever seen . . . and they looked candidly out at the world. She was wearing nothing but a grey fisherman's jersey that was decent by half-an-inch." (*Goldfinger, 1959*)



**played by Jacqueline Jones**

"**She looked** like a Russian princess, like the young Greta Garbo . . . silken hair brushed straight back . . . a good, soft, pale skin . . . wide-apart, level eyes of the deepest blue." *Bond finds her in his hotel bed, covered by a sheet and wearing* "nothing but a black velvet ribbon around her neck." (*From Russia With Love, 1957.*)

**TATIANA**

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## Some you have seen on the screen . . . the others have yet to make an appearance in films.

HONEY

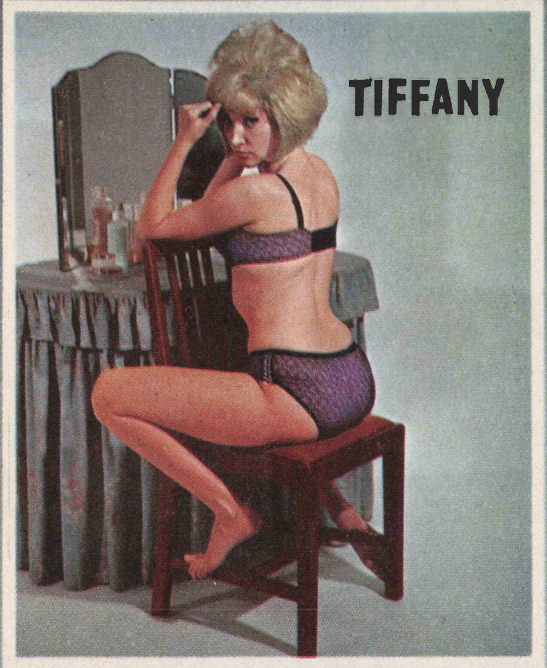
"**She wore** a broad belt around her waist with a hunting knife at her hip. Her skin was very light, uniform cafe-au-lait with the sheen of dull satin. The legs were straight and beautiful. Her hair was ash-blonde. She had a beautiful face with wide-apart deep blue eyes. The mouth was wide. The jawline was determined—the face of a girl who fends for herself." (*Dr. No, 1958*).

**Continued Overleaf**

# VESPA

Bond's Girlfriends Continued

**Here's the** *first of Bond's girlfriends. He even planned to marry her. But, unknown to him, she was a Russian agent and, because of this, she committed suicide during an idyllic Riviera weekend together.* "There was something enigmatic about her which was a constant stimulus. Her hair was very black, cut square and low. Her skin was lightly sun-tanned and bore no make-up except on her mouth which was wide and sensual. Her eyes were wide apart and deep blue and they gazed candidly back at Bond with a touch of ironical disinterest." (***Casino Royale, 1953***)



TIFFANY

TRACY

**"Tiffany was** tough all right; tough of manner. She was sitting half naked astride a chair in front of the dressing-table, gazing into the triple mirror. The black strings of her brassiere across the naked back, the black lace pants and the splay of her legs, whipped at Bond's senses." (***Diamonds Are Forever, 1956***).

**Tracy became** *Mrs. James Bond—and died five pages later! Earlier she had been skating* "in a short black skating skirt, topped by a shocking pink, fur-lined parka. Her English was faultless . . . She didn't smoke and seemed to drink only sparingly," (***On Her Majesty's Secret Service, 1963—the next Bond film***).

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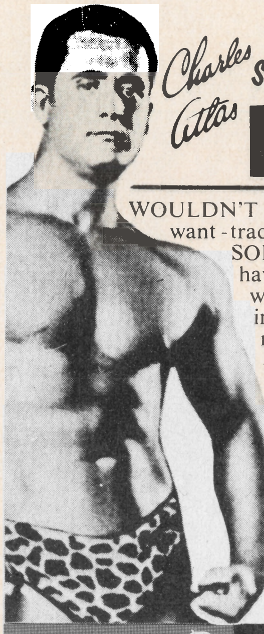

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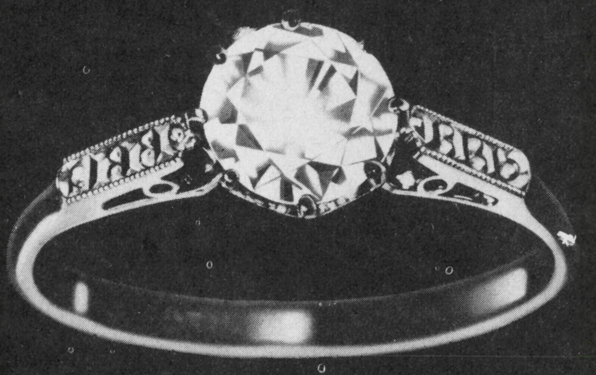

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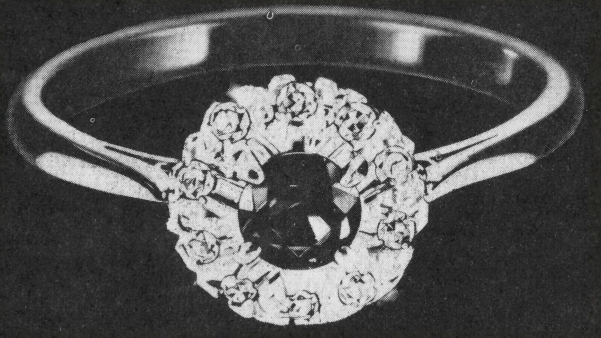

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# The strange

# case of SUSANNAH YORK

In Wardour Street she is known as the publicity man's nightmare. At the studios they still remember when, as a complete newcomer, she stood up for—and got—what she wanted while making *Greengage Summer* with such old hands as Kenneth More and Danielle Darrieux. To newspapermen, showbusiness associates and casual friends she is an infuriating, but nevertheless captivating, character-extraordinary.

Many people have said many things about Susannah York since she stormed to fame a few years ago. You would have to go a long way to find an actress who has prompted such conflicting statements.

Some say she is the most interesting girl they have ever met. Some say she makes them wild.

"One thing I hate about this business is that people are too conventional—I'm a bit of a nut," Susannah once told me. And the publicity man who once invited her to a premiere will not argue with that. Susannah turned up in a gay summer frock. All the other women were dressed in magnificent gowns.

"Go home and change," ordered the publicity man.

"Not likely!" said Susannah.

And she didn't, despite further protests.

"I was told to arrive as if for a picnic in the South of France," she said. "So I did. Actually I hate premieres. These days I don't often go."

Yes, Susannah has a mind of her own. She can be infuriating. She can be impossible. I can understand how she makes people wild. But there is much more to her than meets the eye. People who know her well will tell you that.

And few will deny that she is an actress of tremendous power. Her performances in *The Greengage Summer*, *Tom Jones* and her new picture, *The 7th Dawn*, prove she has outstanding talent.

***"I hate fighting. I want to be made a fuss of. I like to be easy going—but sometimes I have to be difficult."***

Yet stardom, wealth, fame—they mean little to her. At 23 she is, perhaps, the most unusual young star in the world.

She refuses to do pin-ups of any kind. She avoids all showbusiness parties; never courts publicity. She lives in a tiny terraced house in World's End, Chelsea, with her husband, actor Michael Wells, and although he is less successful than her, this worries her not at all.

"I've been lucky," she says. "He's a fine actor and his day will come."

Susannah recently turned her back on the film offers that poured in and, instead, went to Bristol to appear in a local theatre production of Oscar Wilde's *The Importance Of Being Earnest*.

Yet in films she could have earned as much in a day as she earned in a month at Bristol.

"I had to do it," she said when we met, "because I have no confidence on the stage and I had to force myself to go back before I got beyond the point of no return.

"The film world has so many false values and just because I am called a star it would be easy for me to believe I was something wonderful. But I know that I am not."

We were having lunch in Soho. Susannah was wearing a blue ribbon in her hair, a frilly white blouse and slacks.

I asked her about the nightmarish part of Cecily in *Freud—The Secret Passion*, in which she was directed by John Huston.

"It was terrifying," she began. "I knew that to play it I would have to go into myself and I was terrified I might find things out about myself I didn't want to know. I knew I would have to become involved with the unknown parts of myself and that it would affect me personally. It was not a part I could play from outside, as it were.

"I was afraid of the effect the part would have on me. People say, '*Know thyself*'—but you are frightened of knowing yourself. Most people have things inside them they don't want to think about and I was afraid we would touch on these things during the film."

"You must have realised that such a film, a big American production, would help you become an international star?"

She speared her asparagus impatiently: "I hate to think in those terms. I think it's rather terrifying, that kind of goal. That has never been my ambition, although I seem to be forced into thinking about it at times."

"Then why did you become an actress?" I asked. "To bring life's truths to the public, to lose your own personality in a part, for the money, for the fame, or just because you like it?"

She laughed: "I could be clever to that and just say hunger! But I don't know, in so many words. Even when I was a kid I loved dressing up and writing little plays for my three sisters and brother. I do it because I love it, because it satisfies needs I could not satisfy if I was a normal housewife.

"I *need* to act. I have to. No two actresses are the same. What I produce from a writer's work and what another actress would produce could never be the same, although we use the same words. Oh, how can I put it?

## I've had no experience

"You observe and learn things through life, and half the time you don't know what you're absorbing or if it has any value to you as a human being. Anyone who's involved in any of the arts feels, when he sees or senses something the man in the street doesn't see or sense, that he wants to show it—because it's important to him it may be important to other people. He wants to give them an extra dimension, take them beyond themselves make them bigger than they are.

"I want, as an actress, to make people more aware of everything in life. It's a great big thing I want to do and I realise my inability to do it, but want to do it all the same.

"I can hear you say, '*Who is this chit of a girl? Who does she think she is?*' And I know I'm a chit of a girl and I've had no experience. I would reply, '*I have no authority to speak so, but these things are important to me. If this performance of mine gives you something you would not get washing your dishes over a sink, then I am glad.*' "

She stopped and blushed.

"Oh, you say things like that and then you realise your own smallness, your insignificance, but at the same time there is an urgency to try and do them."

She was silent for a moment, deep in thought.

Then: "I know some people call me difficult. But I hate fighting. I hate upsetting people. I want to be loved by everyone and made a fuss of. I like to be easy to work with, but now and then I have to be difficult because I can't help it. It takes a lot of courage to object to something—and I don't do it for fun."

I asked Susannah about her marriage. She married when she was just 18—wasn't that a bit young, I wondered?

"It sounds young," she said. "But I had been to Italy to study art and worked in Switzerland as a children's nurse before I met Mike at R.A.D.A. We fell in love and that was that.

"It was so funny how we met, actually. He looked round the class one day and said, '*Will anyone cut my hair? I can't afford to go to the hairdressers.*' I shouted, '*I will!*' I had never cut hair before, but I thought he was rather nice so I thought it was a good chance to get to know him. He was more talented than me in class and I admired him very much.

## I've been lucky

"How do I feel about being better known than Mike? I just think I have been lucky. The fact that I am known as a 'star' hasn't altered my attitude toward anything. Our marriage works very well. Oh, we argue and fight occasionally but, on the whole, we have the same sort of general views about things.

"Mike does not necessarily regard acting in the same light as I do. But he takes my view of acting and looks at it from my eyes as far as he can. I'm very impulsive. Sometimes I do plunge red hot into a thing, but a lot of the time I listen and take his advice and I find it very valuable."

Before we parted, Susannah said: "I want to inspire people and acting is one way, as well as an escape from myself. It is an escape, of course. You lose yourself and become someone else.

Suddenly she broke off.

"I do go on," she said. "It's quite enough for one day."

I offered her a lift. She refused.

"I have my own transport," she explained—and there was her mini parked in the road.

Soon she had disappeared in the traffic.

# MY MAR

### Graham and Heather Fisher talk

“A SUCCESSFUL marriage,” said Charlton Heston, “requires the constant attention and severe effort of both parties. Above all, it depends upon a willingness to give.”

At 39, Heston is one of the world’s busiest stars. Three of his films—*Ben-Hur*, *The Ten Commandments* and *El Cid*—have each grossed more than £7,000,000 at the box office . . . his latest epic, 55 *Days At Peking*, is doing at least as well. The result is that, like Liz Taylor, he can virtually write his own ticket . . . and the ticket he wrote himself for *Major Dundee*, *The Agony And The Ecstasy* and *The War Lord* will make him one of the richest actors in the business, as well as the busiest.

But, unlike Liz, a broken marriage has not been part of the price of success. Heston is still happily married to the girl he wed over twenty years ago . . . a childhood sweetheart he has known since she was sixteen. Their marriage has survived the strains and stresses of poverty and riches, obscurity and fame, disappointment and success, as well as long periods of separation.

***What, we asked Heston, was the secret?***

“We live in an environment which has given a great many kids the wrong idea about marriage,” he said thoughtfully. “They think of marriage as a continuous happy ending. It isn’t that. No relationship between human beings is. Marriage is a volatile and constantly changing relationship.”

The Hestons—Chuck and Lydia, as their friends call them—bring “constant attention and severe effort” towards maintaining the happiness of their marriage. They really work at it, especially when they are apart.

“Away from Lydia and the children, Chuck is like a sulky little boy,” a friend of the couple told us.

“Come now,” Heston grinned when we put the point to him. “I can manage two or three weeks with complete equanimity.” Then his rugged face became serious. “More than that though and it begins to get a little bleak,” he confessed.

Away on location, he relieves the bleakness with long-distance phone calls to his home in California, a daily letter to his wife, by surrounding himself with pictures of her and the children—Fraser, 9, and Holly Ann, 3.

“I phone Lydia twice a week when we’re apart,” he said. “But more important than telephone calls, which are quite unsatisfactory, are letters. We write to each other every day. It’s a habit we established when I was in the army.”

The letters they write are a long way removed from the brief, stilted epistles of most married couples. A friend to whom Lydia showed one of Chuck’s letters, written when he was in Egypt filming *The Ten Commandments*, told us: “It was beautifully written—graphically conveying the colour and atmosphere around him.”

Heston first met the girl who was to become his wife when he went to university.

*“I SAT TWO ROWS BEHIND HER IN CLASS,” HE RECALLED.*

(continued overleaf)

**Heston and Lydia pose for Showtime’s cameraman.**

> “I phone Lydia twice a week when we’re apart. But more important than telephone calls are letters.”

# RIAGE

BY
CHARLTON
HESTON

**PART 1**

to one of the world's great stars

# MY MARRIAGE continued

*"I WAS SEVENTEEN: SHE WAS SIXTEEN. SHE'S DARK WITH BROWN EYES. SHE HAS CURLY HAIR WHICH SHE NOW WEARS QUITE SHORT. BUT IN THOSE DAYS, IN SCHOOL, SHE WORE IT LONG AND CURLING ON HER SHOULDERS. HER HAIR WAS QUITE SPECTACULAR AND I THINK EVERY MAN, BASICALLY, GOES FOR LONG, CURLING HAIR.*

"At first, she was not at all struck on me . . . I was, I suppose, something of a formidable figure at the time. I had my full height (6ft. $2\frac{1}{2}$ inches) but I was at least 50 pounds short of my present weight. I presented a rather gaunt appearance.

"Also, I was terribly involved in my theatrical studies, which left very little time for such mundane things as combing my hair and matching my socks."

Despite these drawbacks, their friendship ripened to a level where he was proposing to Lydia at more or less regular intervals—and just as regularly Lydia was saying, "No".

When Heston was drafted into the Army Air Corps he and Lydia continued to write to each other—"in those days our funds wouldn't run to long-distance phone calls." When he finally wrote her that he was going overseas, Lydia wired back: "Have decided to accept your proposal."

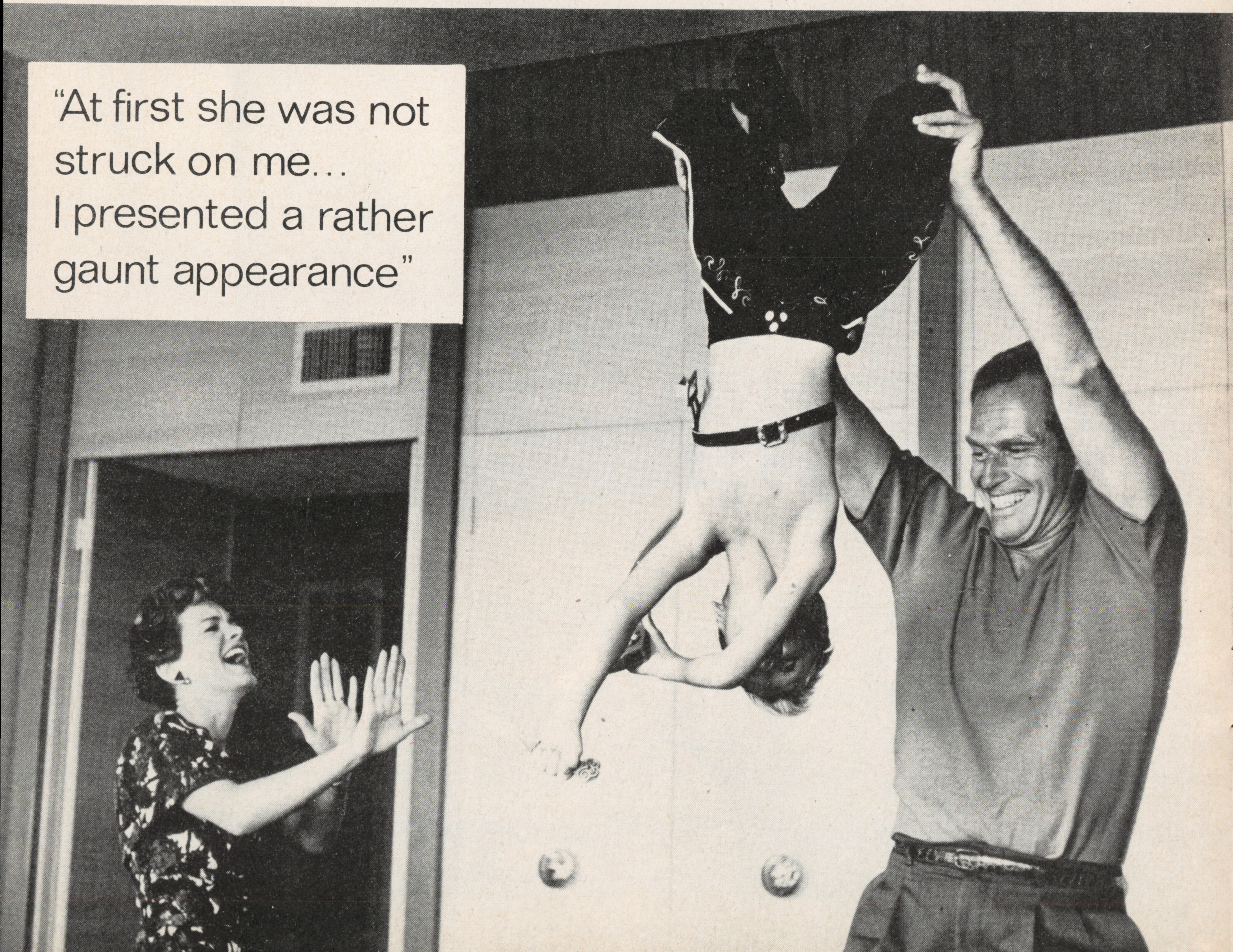
**"So she came down to North Carolina and married me," Heston recalled. "We picked a church at random and went in. The minister's office was empty, but his phone number was there. So I called him and he came over. Two ladies were making sandwiches in the basement for a church supper and we pressed them into service as witnesses."**

But how, we persisted, had their marriage survived so happily when so many other movie marriages had floundered?

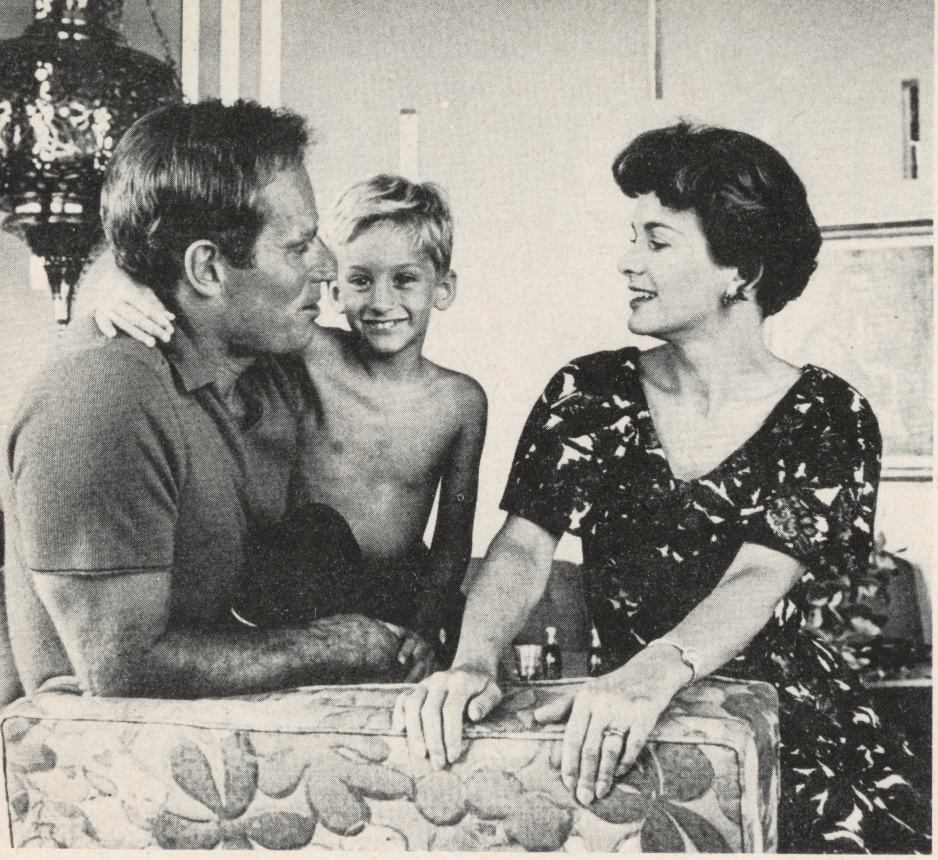
"I think," said Heston, "I probably chose the only kind of wife for an actor—a non-dedicated actress. I can't imagine an actor being married to an ordinary girl; the conditions of his life are so special and his values so different. Yet if you are married to an actress whose career is important to her, that obviously leads to conflict as well. Fortunately I married a girl who decided after our son was born that she didn't want to be an actress very much after all."

There is nothing of the old-time matinee idol about Charlton Heston. Tall, wide-chested, narrow-hipped, the skin of his face drawn tight over the bones, his nose broken, he is a man drawn in straight lines and harsh angles. A big, virile, arrogant, confident, uncompromising man. Not the easiest man in the world to live with. We suggested this to him.

"I have no temper," he grinned. "I have a more or less sanguine personality. Lydia's on the other hand, is immensely volatile. But that works out well."



"At first she was not struck on me... I presented a rather gaunt appearance"



Heston relaxes at home with his family.

We reminded him of the time his wife told him: "You don't have neuroses—you *give* them."

"She did say that," he confessed, "and it's perfectly true. I tend to conceal my problems. Lydia has just the opposite personality and sometimes she finds this annoying and distressing. Understandably.

"I also have a very procrastinative nature. Not in my professional life—that's a different thing—but about writing letters when I'm home, discharging social responsibilities, buying new clothes. Lydia has to beat me into going to the tailor and to make me buy things."

Right from the outset their marriage had to survive periods of separation. They were together for two week-ends and then Heston went overseas. His wife went back to college.

"A great many students at universities marry now," said Heston, "but at that time Lydia was thrown out of her dormitory. They thought she might contaminate the unmarried lasses. She had to take an apartment with a friend."

It was during the two years that Heston was in the Aleutian Islands, serving as a radio-gunner on a bomber, that he and Lydia began their habit of a daily letter to each other. When he was discharged from the Air Corps, in 1946, the pair of them headed for New York in search of fame and fortune. Their first home was a small flat in the tough Hell's Kitchen area.

"It was within a block and a half of the waterfront," Heston recalled. "An area of warehouses and tenement buildings. It's a tough neighbourhood even now and used to be a great deal tougher. Not the ideal neighbourhood to let young girls run around in alone after dark.

"We had a rather spectacular neighbour—a man who supplemented his living by renting out a gun. He would never have dreamed of using it himself for any illegal enterprise, but he would rent it out at £4 a night.

"We furnished the flat largely on furniture bought from the Salvation Army—furniture other people had discarded. I remember we had a marvellous aluminium pan—a perfectly good one—we got from them for ten cents.

"Times were pretty hard. We never actually starved, but we ate on a careful budget.

"I think all young actors have a hard time getting work at first. I certainly did. Fortunately, Lydia was able to work fairly consistently as a model."

Then they got work as co-directors of the Thomas Wolfe Memorial Theatre in Ashville, North Carolina.

"We were supposed to go there for five weeks," he recalled. "In fact, we stayed six and a half months. That was when I was nearly trapped by security. Ashville is a beautiful city and it was a very pleasant life in many respects."

But suddenly Heston found himself thinking, "*What am I doing here? This isn't what I want to do.*"

So he and Lydia headed back to New York.

"I bet Lydia I would get a part within a month . . . and I did," explained Heston.

It was in *Antony And Cleopatra.*

Then Lydia got a part, too. Heston started acting in television and other plays. Again they were separated.

## Hello and Goodbye

*"WE WERE BOTH TRAVELLING A GREAT DEAL," SAID HESTON, "AND WE WEREN'T IN A FINANCIAL CONDITION TO LET THE OTHER TRAVEL ALONG. QUITE FREQUENTLY WE WERE PASSING ONE ANOTHER IN RAILROAD STATIONS. I REMEMBER GOING TO BOSTON TO TRY OUT A PLAY ON THE SAME DAY THAT LYDIA CAME BACK AT THE END OF A TOUR. WE LITERALLY SAID HELLO AND GOODBYE AT THE STATION."*

Then, to his delight, Heston signed his first film contract. It was for a film called *Dark City.*

"It was the first time I'd been to Hollywood," he recalled, "and when I stepped off the plane I was still very much of a movie fan about it."

Charlton and Lydia Heston had been married nearly eleven years when their son, Fraser, was born.

"The first two years, I was overseas," Heston explained. "That took care of that. Then, when we went to New York, Lydia and I were often on the road with different plays, and it wasn't until some years later that we seriously set out to have a child."

Three years ago, concerned because they had not had a second child in the six years since Fraser was born, the Hestons decided to adopt one—a two-weeks old baby girl. They named her Holly Ann.

## Jobs to do

Heston and his wife do their best to ensure that their children do not grow up precocious or spoilt.

"There is always a danger that the children of people in my position are apt to be spoilt," said Heston. "So I try to see that Fraser has an understanding of what responsibility means, that he has responsibilities of his own and little jobs to do."

And one thing Heston is firmly decided upon—that if his children are to follow in his footsteps and act, it will not be until they are grown-up.

"I certainly do not want my children to act while they are still children," he said firmly. "Absolutely not. In fact, I would prevent them. I base my judgment on the ex-child actors I know. Almost all of them are quite unhappy people. It's a dreadful life for a child."

(*Continued next month*)

# SHOWTIME'S First Men In The Moon

THIS is your chance to enter Showtime's latest contest—don't miss it!

The new competition has been arranged in co-operation with Columbia Pictures and their exciting adventure film, *First Men In The Moon*, which stars Lionel Jeffries, Edward Judd and Martha Hyer.

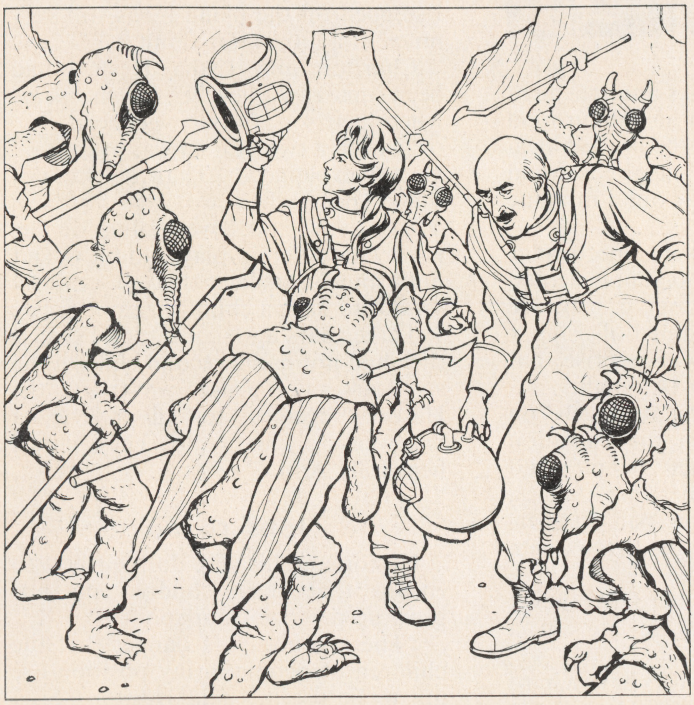
The Prizes: *Ten fabulous Bush transistor portables.*

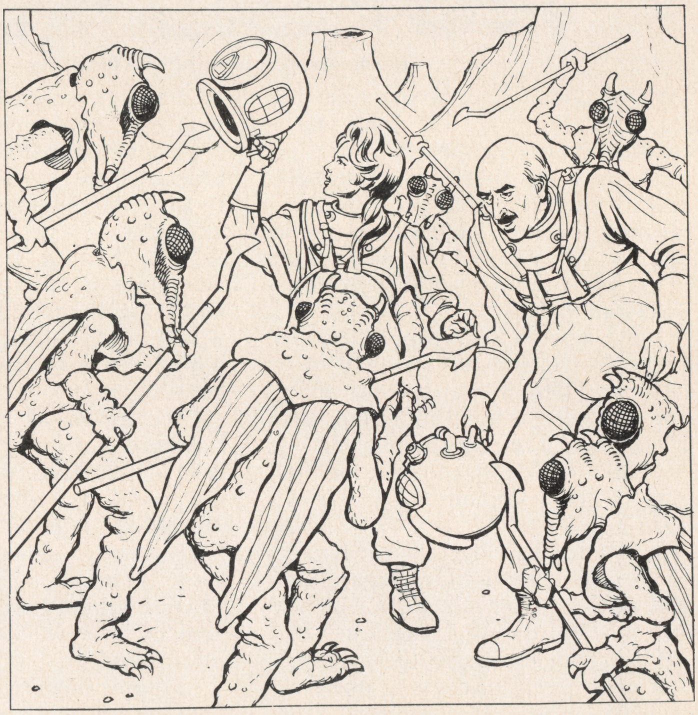
All you have to do to enter this exciting contest is study the two drawings from *First Men In The Moon* and spot the differences in them. Yes, the pictures do look exactly the same—but study them closer . . . When you have spotted the differences simply ring them so that we can see you haven't missed them.

The first ten all correct entries to be opened after the closing date of the contest—September 21—will receive one of the transistor sets pictured above. The twelve runners up will each receive an LP token.

Don't forget the closing date is **SEPTEMBER 21**—so send your entry in **NOW.**

Employees of Interspan Press Services Limited, The Rank Theatre Division Limited, Columbia Pictures Limited and members of their families are not eligible to enter the contest. The editor's decision is final.





**All entries to be sent to:**
**Spot the Difference Contest,**
**Showtime,**
**Drury House,**
**Russell Street,**
**London, W.C.2**

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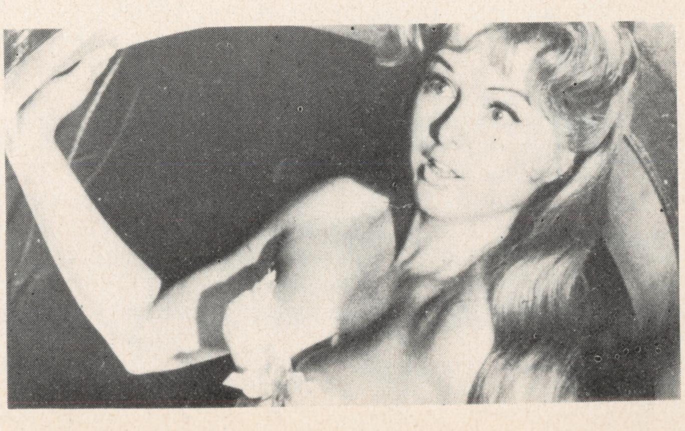


# Contest

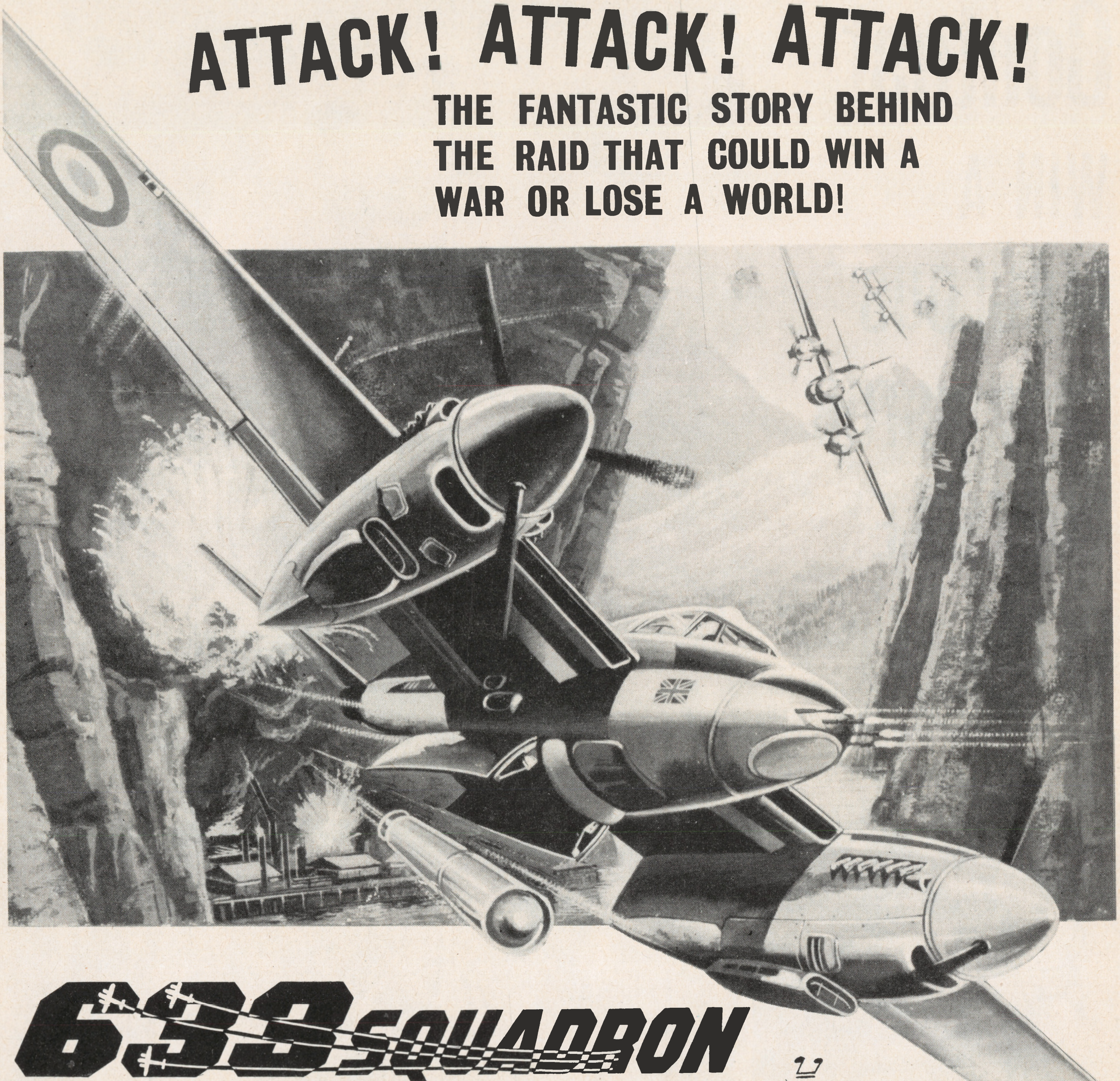
## WIN A FABULOUS TRANSISTOR PORTABLE RADIO

**A portable that is smart by itself—or highly convenient carried in a special case with shoulder strap. This is your chance to win it! The radio has Long and Medium wavebands and weighs only 3¼ lb. complete with battery.**

Left: Martha Hyer takes a look at the strange new world that confronts her in *First Men In The Moon*. Above and right: Edward Judd and Lionel Jeffries in scenes from the film.

# ATTACK! ATTACK! ATTACK!

THE FANTASTIC STORY BEHIND
THE RAID THAT COULD WIN A
WAR OR LOSE A WORLD!



# 633 SQUADRON

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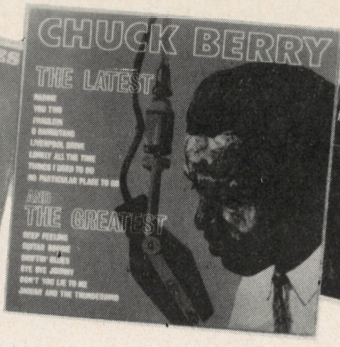
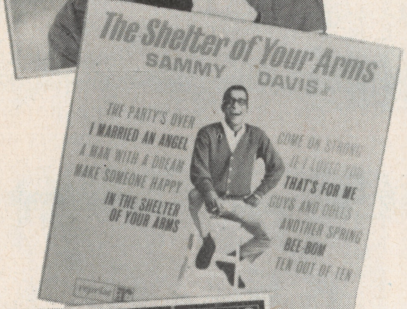
# DISC REVIEWS

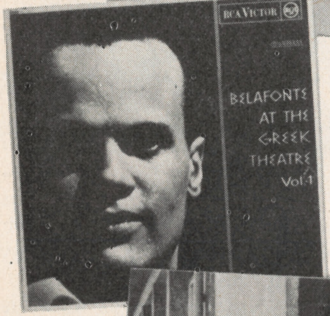
DAYS OF WINE AND ROSES
MOON RIVER and other academy award winners
Frank Sinatra
NELSON RIDDLE


CHUCK BERRY
THE LATEST
AND
THE GREATEST

JACK JONES
WIVES AND LOVERS
SPECIAL FEATURE
CHARADE

Françoise
Hardy


The Shelter of Your Arms
SAMMY DAVIS Jr.
THE PARTY'S OVER
I MARRIED AN ANGEL
A MAN WITH A DREAM
MAKE SOMEONE HAPPY
IN THE SHELTER OF YOUR ARMS
COME ON STRONG
IF I LOVED YOU
THAT'S FOR ME
GUYS AND DOLLS
ANOTHER SPRING
BEE-BOM
TEN OUT OF TEN


RCA VICTOR
BELAFONTE AT THE GREEK THEATRE Vol. 1

down and out blues

BOB NEWHART FACES BOB NEWHART

ay ay ay
LUIGI ALVA
ILLER PATTACINI
DECCA

When Sammy Davis Jnr. comes up with an LP you can be sure you are in for a treat, and his new album, **The Shelter Of Your Arms** (Reprise)—although not quite a great one—is certainly one of the best I've heard for a long time.

This is a subdued Sammy, but the magic is still there and he manages to inject just as much punch and personality into each number.

My favourite tracks: "The Party's Over"; "Ten Out Of Ten"; "If I Loved You".

**Bob Newhart Faces Bob Newhart (faces Bob Newhart)** (Warner Bros.) was a disappointment for me, although I must be fair and add that the audience, who were present when he recorded it, seemed to be enjoying themselves.

"Reflections On TV Commercials" has its moments of dry humour and "The Expectant Father" is sure to raise a laugh—but for my money, they are not in the same class as, say, Newhart's "Driving Instructor", "Defusing The Bomb" and "Retirement Party", from earlier LPs.

Frank Sinatra's **Academy Award Winners** (Reprise) is a little slapdash in parts, but there are some great songs on the LP and with Nelson Riddle backing Sinatra, this album will not disappoint you. Most of the songs will be familiar and some are, in fact, quite old: "The Way You Look Tonight", for instance, which came from the 1936 film, *Swing Time*.

My favourite tracks: "Swinging On A Star" from *Going My Way* (1944); "Secret Love" from *Calamity Jane* (1953); "Moon River" from *Breakfast At Tiffany's* (1961).

Chuck Berry's **The Latest And The Greatest** LP (Pye International) will, I am sure, be a smash hit. It swings from first track to last and Chuck's highly individual style gives each of the old numbers a new look. Have it around when you're throwing a party and you'll have everyone on their feet.

My favourite tracks: "Guitar Boogie"; "Bye Bye Johnny"; "Lonely All The Time"; "Things I Used To Do"; "No Particular Place To Go".

You don't have to understand French to enjoy the singing of Francoise Hardy. This 19-year-old French girl—a top recording artist in France—is fast becoming an international star and listening to her album **Francoise Hardy** (Pye Popular) I can understand why. She has a freshness and simplicity that is irresistible.

My favourite tracks: "La Fille Avec Toi", "Il Est Tout Pour Moi"; "Ton Meilleur Ami"; and "Tous Les Garcons Et Les Filles" which she has made world famous.

Harry Belafonte improves with each album and his new LP, **Belafonte At The Greek Theatre Vol. 1** (which was recorded live at the Greek Theatre, Los Angeles, in 1963) puts him right up there with the top album artists.

The LP miraculously captures all the atmosphere and excitement of the night it was recorded, and the unusual material gives the record a unique quality.

The tracks include "Glory Manger", a very early Christmas spiritual; "Try To Remember", from the show *The Fantasticks*; and "In My Father's House", an old religious song.

This is Belafonte at his best.

Luiga Alva's LP **ay-ay-ay** (Decca) has nothing special about it. Alva sings pleasantly enough but many of the numbers have been recorded before and some of them—"Granada" for instance—have had more exciting treatments. However, those who like Spanish and Latin American music will get a lot of enjoyment out of the songs and the voice of the Peruvian operatic tenor.

**Down And Out Blues** (Pye International) by Sonny Boy Williamson has its sad and amusing moments. Each track is a short story and, as well as singing, Sonny plays the harmonica to great effect.

My favourite tracks: "All My Love In Vain"; "Keep It To Yourself"; "Cross My Heart"; "Let Me Explain".

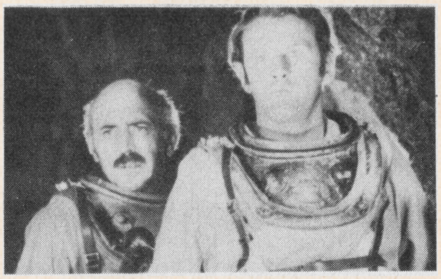
The new Jack Jones LP, **Wives And Lovers** (London), is just the right album to have around when the lights are low and you're feeling in a romantic mood. Jack is a very fine singer indeed and he knows just how to handle the songs on this record.

My favourite tracks: "Charade"; "Nina Never Knew"; "Wives And Lovers"; "Come Rain Or Come Shine"; "Fly Me To The Moon."

# FILMS and LIVE SHOWS
## *coming your way*

*THE BEAUTY JUNGLE:* Looking stunning in a bathing costume Janette Scott gives a fine performance as Shirley, the small-town girl caught up in the beauty game. No, it isn't all fun being a glamour queen as she finds out in Val Guest's new film.

*55 DAYS AT PEKING:* Charlton Heston and David Niven star in this dramatic story about the Boxer Uprising. The woman in the middle of the blood and thunder and 5,000 extras is Ava Gardner. Heston's performance is taut; Ava looks stunning.



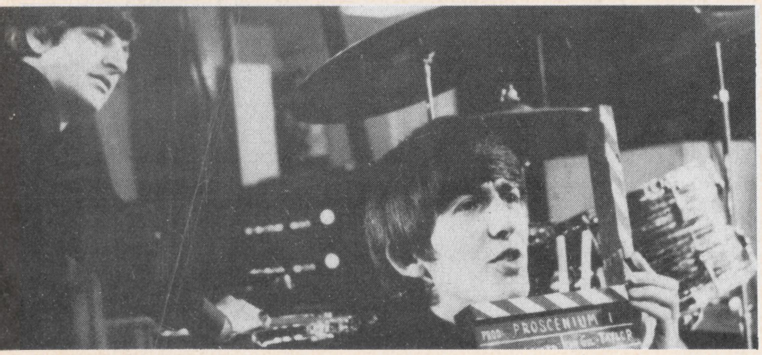
*FIRST MEN IN THE MOON:* Yes, it is IN the moon, as you'll see when Victorian astronauts Lionel Jeffries, Edward Judd and Martha Hyer make the lunar journey. The film is full of fun and excitement and is ideal entertainment for the family.

MAYOL
Chic..
...le est nue

*IRMA LA DOUCE:* Jack Lemmon is the gendarme who falls for the charms of Parisienne streetwalker (Shirley MacLaine) and pays the price in more ways than one. Lemmon and Shirley have never been better.

*THE MOON-SPINNERS:* Hayley Mills goes to Crete for a holiday and finds adventure and romance—both in the shape of Peter McEnery. They make a fine team, as they seek to clear Peter's name from theft charges.

*633 SQUADRON:* Thrills and spills in the air, as Cliff Robertson's RAF crew learn how to bomb a seemingly impregnable target in Norway. Helping them on the ground is George Chakiris. Maria Perschy is his sister.



***A HARD DAY'S NIGHT*: Another triumph for the Mersey Marvels, John, George, Paul and Ringo. Especially Ringo. He's the surprise comedy star of their first film. There's one hilarious incident after another in this picture, which is *almost* a normal day in the life of The Beatles. And there are plenty of songs to keep the fans happy.**

## LIVE SHOWS

### *A busy time for the Stones*

**The Rolling Stones are in for a busy time during the next couple of months. You can catch up with them like this:**

**August:** Bournemouth Gaumont, 23 and 30; Weymouth Gaumont, 24; Weston-Super-Mare Odeon, 25; Taunton Gaumont, 28.

**September:** Finsbury Park Astoria, 5; Leicester Odeon, 6; Norwich Gaumont, 7; Colchester Odeon, 8; Luton Odeon, 9; Cheltenham Odeon, 10; Cardiff Capitol, 11; Sheffield Gaumont, 12; Manchester Odeon, 15; Newcastle Odeon, 18; Doncaster Gaumont, 24; Hanley Gaumont, 25; Bradford Gaumont, 26; Romford Odeon, 28; Guildford Odeon, 29; Nottingham Odeon, 30.

**October:** Exeter Odeon, 2; Edmonton Regal, 3; Southampton Gaumont, 4; Wolverhampton Gaumont, 5; Watford Gaumont, 6; Southend Odeon, 7; Lewisham Odeon, 8; Ipswich Gaumont, 9; Salisbury Gaumont, 10.

### *Freddie and the Four Pennies join forces*

**Freddie Garrity and the Dreamers join forces with the Four Pennies for an exciting package show. They visit:**

**September:** Southampton Gaumont, 21; Taunton Gaumont, 22; Luton Odeon, 28; Birmingham Odeon, 29.

**October:** Leeds Odeon, 1; Cardiff Capitol, 5; Doncaster Gaumont, 6; Manchester Odeon, 8; Worcester Gaumont, 10; Glasgow Odeon, 15; Hanley Gaumont, 18.

# Now you can have strong, beautiful nails—in minutes!

## Amazing American liquid transforms ugly, broken nails . . . keeps them long and lovely

Now stop worrying about those annoying broken nails. End all that fuss and embarrassment. This is the scientific nail preparation that has delighted over eighteen million women. NAILFORM is transparent and looks just like your natural nails. Nobody but you will ever know how you manage to keep such model-like nails.

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**276 Cranbrook Road, Ilford, Essex**

**BEFORE**

**AFTER**

# LUCK IN THE MORNING POST

### by Jennifer Diver

When I went into our local dry cleaners one morning last week, I overheard a conversation between the attendant and a customer. Apparently the customer had just won £640 at Bingo the night before. I must admit to feeling envious as I completed my morning shopping. And then I met that lucky woman again on the way up the hill to my turning.

"I couldn't help but overhear about your piece of good luck," I said, "you must feel terribly thrilled."

"Oh yes," said the lady in the brown coat, "it's meant so much to me and my family."

"I suppose you're really a lucky person," I said.

"Not really," she continued, "in fact our luck couldn't have been much worse over the last couple of years. You see, my husband is a skilled shipwright, he's been at it since he was a boy, and you know how things have been in the shipping industry just lately. He'd been on short time or laid off for quite some while. And I'd had a bit of bad luck, too. I broke my right wrist in a fall and had to give up my part-time job copy typing, and we fell a bit behind with H.P. payments. Then to crown the lot my father died and my mother had to come to live with us. My husband was very good about it, but it was very hard going.

"That's when I received a letter from an old friend who told me about Katrina, the woman astrologer, and enclosed one of Katrina's advertisements.

"So I wrote to Katrina, giving her my date of birth, as she asked in her advertisement. Soon afterwards, the morning post brought me Katrina's reply with a wonderful Zodiac reading and later some very good advice. That was only a couple of weeks ago, and just a few days later I won a small prize on Bingo, and then last night £640 certainly saved our bacon. Our luck has changed in other directions too, so our whole household says thanks to Katrina."

## KATRINA CAN HELP YOU, TOO

If you are unhappy, discouraged, down on your luck, let Katrina help you find your way to happiness.

There's no need to write a letter, just send her your name and address and date of birth in BLOCK CAPITALS. She will then send you a FREE 1,500 word Zodiac reading and details of the amazing "GOLDEN KEYS" Lucky Number System.

If you are over 18 write now to:

## KATRINA

**A2I2/I PLANET HOUSE, THE DRIVE, HOVE, SUSSEX**

*Enclose 6d. in stamps to cover postage, etc. Overseas readers should enclose 5s. International Postal Order if airmail is required. U.S.A. one dollar.*

# SHOW TIME'S B&D TIME!

* * * * * * * * * * * * * * *

Thank your lucky stars for

**Barker & Dobson**

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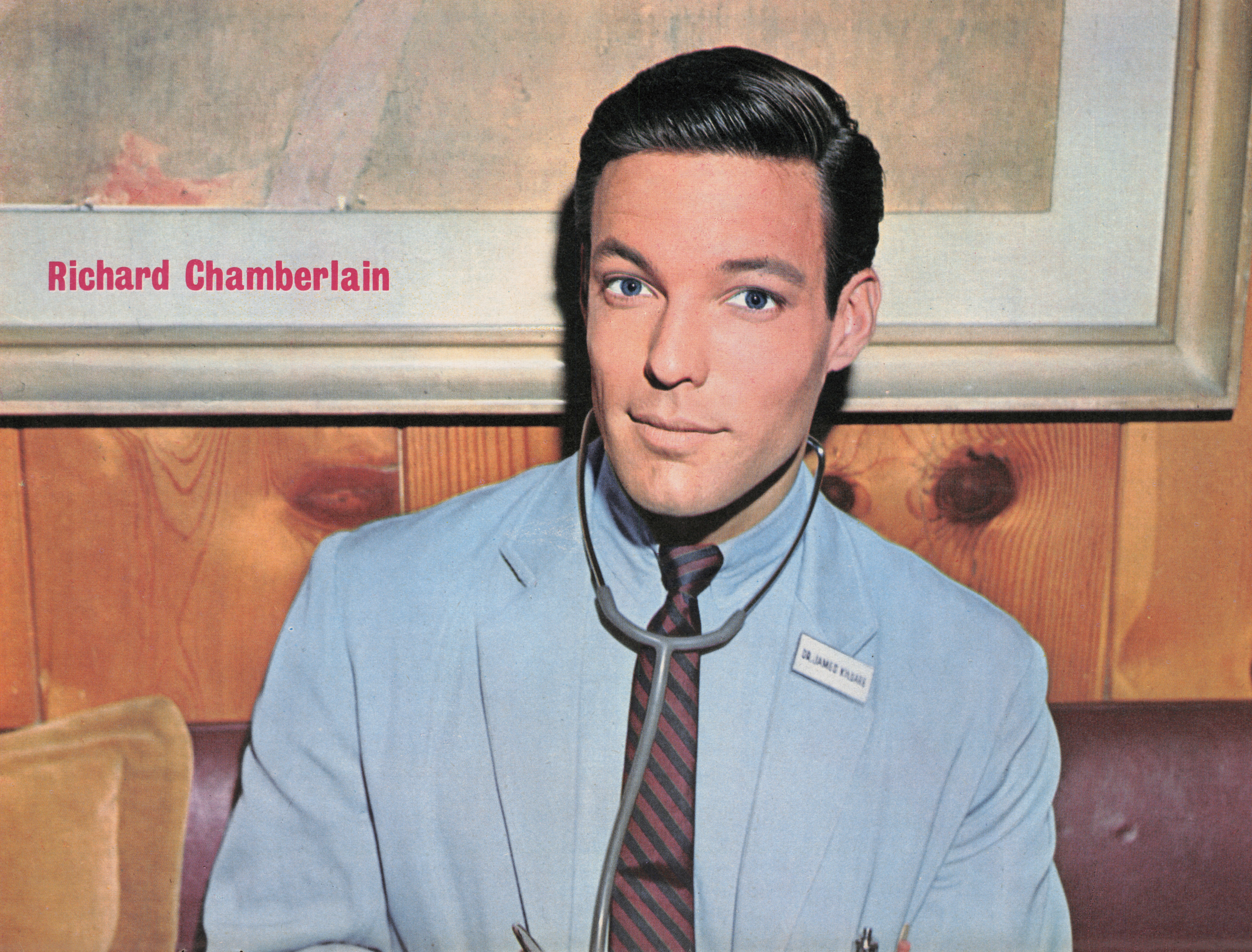

Richard Chamberlain

DR. JAMES KILDARE

# Dr. Kildare—does he still make your heart flutter?

WE doubt if many girls, looking at the colour picture above, will answer "No" to the question we ask . . . but, as far as Richard Chamberlain himself is concerned, he's not sure it's a good thing for him to go on playing TV's *Dr. Kildare* for much longer.

His first film, *The Charge Is Murder*, although by no means a sensational debut, has whetted his appetite for the big screen and he is anxious to devote more time to film work.

That, unfortunately, is where the trouble lies; with the strict *Kildare* shooting schedule he gets hardly any time at all to spare. And as he says, "I can't go on playing Kildare for ever."

The truth is that, working as he has on the TV series, Chamberlain has not only had little time for film work—he's had little time for anything! He has been almost a prisoner in the studios and his life has been regulated to meet the demands of his studio bosses.

"I have practically no personal life," he admits. "And up to now I've been amazingly placid about it. I say amazingly, because I amaze myself. Others would have rebelled ages ago.

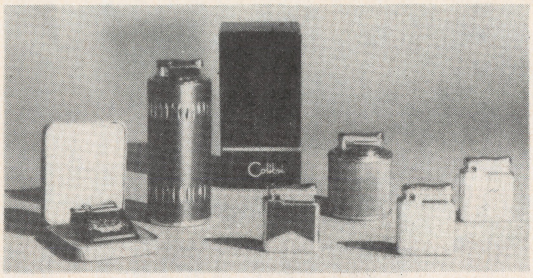
"If I fell in love I wouldn't get married," he continued. "I wouldn't be able to offer a girl a home that would be like a home. I simply wouldn't have the time to give her. As for children—they would be out of the question. I've also been told that marriage would damage the *Kildare* image. That's another reason why, up to now, I've been put off and kept away from it.

"So often," he went on, "you hear actors complain they haven't time for marriage, but in most cases the complaint is an excuse. In my case it's the awful truth. I have a brother who is the proud father of two children. I must say I envy him.

Chamberlain is a man who knows exactly what he wants and it could be he will give up *Kildare* in the not too distant future and concentrate on a film career. If he did he would certainly have more time to himself.

But don't be too disappointed if *Kildare* disappears from your television screen. After all it isn't really him who makes your heart flutter—it's Richard Chamberlain. And he's going to be around for a long, long time.

# SHOWTIME's CAPTION THE STARS COMPETITION Wonderful Prizes Lots of fun!



**TO BE WON**

| | | | | | |
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| A | | D | | G | |
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**Name** ..................................................

**Address** ..................................................

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### The captions are all wrong—can you put them right

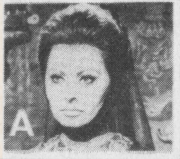
What you have to do is fit each caption to the correct star. For example, caption 3 belongs to Hayley Mills which is picture E—so against E on the coupon put 3 in the space provided. We've given you a start, now complete your entry and send it in.

The FIRST SIX correct entries opened after the closing date of the contest—21st SEPTEMBER—will each receive a COLIBRI LIGHTER. Prizes include the monoGAS table lighter in anodised aluminium; a cylindrical monoGAS table model; Florente monoGAS pocket lighter with engraved edges; Florente monoGAS pocket lighter; monoGAS pocket lighter with grey enamel "Tweed" effect chrome; miniGAS pocket lighter.

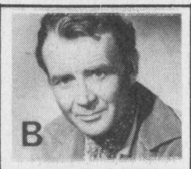
Send your entries to:

Caption Contest,
Showtime,
11, Belgrave Road,
London, S.W.1.

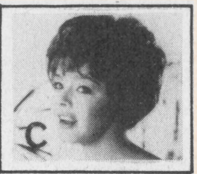
Winners will be advised by post.



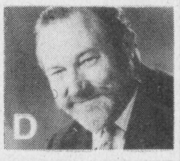
1 She made an exciting film debut in this country in *Hot Enough For June*!



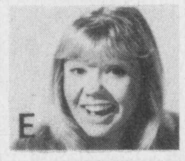
2 One of his first films was *The Good Die Young*.



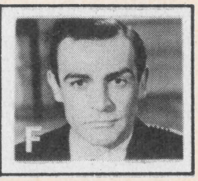
3 She gets her first 'grown-up' kiss in *The Moon-Spinners*.



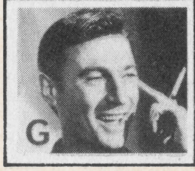
4 Where would 007 be without him?



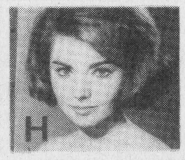
5 *The Fast Lady* was one of the recent comedies of this star.



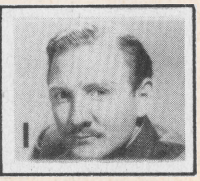
6 *The Fall Of The Roman Empire* is just one of her films.



7 He is the father of a famous young actress.



8 She is married to one of the screen's popular young stars.



9 Dr. Sparrow had many a clash with this film character.

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# KATRINA AND THE STARS

## ARIES

**22nd March to 20th April**

This is a time when you should be doing everything to get the creative side of your nature functioning. In other words, you can DO things if you are not afraid to change your habits and get started on new projects.

## TAURUS

**21st April to 21st May**

This month you must avoid taking any risks that might involve your home or the security of your home. Don't over extend yourself in anything relating to property matters.

## GEMINI

**22nd May to 21st June**

A very active month, especially romantically! There can be some strong, new attachments formed which will work out very well. Don't allow other people to throw you off balance.

## CANCER

**22nd June to 23rd July**

The next four weeks may not be so tranquil as you would like, for there are unsettling aspects which could surprise concerning the deceit of some person you considered loyal and true.

## LEO

**24th July to 23rd August**

On balance, the coming month has some very helpful trends as far as occupational and money matters are concerned. A forward movement carries you along, removing snags as they arise.

## VIRGO

**24th August to 23rd September**

For the next four weeks, avoid taking any physical risks, neglecting ordinary health precautions or acting on impulse. Extreme care and circumspection are necessary during this period.

## LIBRA

**24th September to 23rd October**

Beware of sudden infatuations. This is not a time to be off with the old love and on with the new, and disloyalty may bring sorrow and regret in the future.

## SCORPIO

**24th October to 22nd November**

Issues of major importance are now coming up for study and, in some cases, for immediate attention. You should focus as much as possible on practical concerns.

## SAGITTARIUS

**23rd November to 22nd December**

You may find that your beloved and your relatives do not see eye to eye, and you would be risking awkward situations by mixing the two factors just at present. Financially, a lucky time.

## CAPRICORN

**23rd December to 20th January**

This is one of those periods when, apparently, chance events are part of an evolving pattern. You may not see the point of what guides you, but on looking back, you will see where the important turning point came.

## AQUARIUS

**21st January to 19th February**

If you work in spheres connected with the creative arts, teaching or the entertainment world, you can look forward to good news before the month is out.

## PISCES

**20th February to 21st March**

Partnership or matrimonial affairs are favoured; so are all those matters in which you work closely with others. Your partner's financial affairs are stimulated in a pleasant and somewhat spectacular way.

## *WOMAN OF STRAW* CONTEST WINNERS

**MISS Jeanette Oatway, a 14-year-old school-girl from Pinhoe Road, Exeter, Devon, won the first prize in Showtime's *Woman Of Straw* Contest.**

**Jeanette has won a fabulous 14-day holiday for two at the Hotel de Mar, a luxury hotel in Illetas, flying in an Iberia Airline Caravelle Jet. She has decided to have the holiday next year and will take a relation with her.**

**Second prize in the Contest—a 14-day holiday for two at the Hotel Delfin, a first-class 'A' hotel in Palma Nova—goes to Miss Joy Brown, a New Zealander living in London.**

# IN NEXT MONTH'S SHOWTIME . . .

Full colour portraits of **Claudia Cardinale** ... **Ann-Margret** ... **Sean Connery** ... **Jean Seberg** ... **Dionne Warwick** ... **Peter and Gordon**... **Glenn Ford**... **Stephen Boyd**

PLUS

Spotlight on **Cary Grant's** new film, *Father Goose.* Hollywood's New Heart-throb — **Omar Sharif.** **Steve McQueen** — Rebel With A Heart Of Gold.

All your favourite stars are featured in the OCTOBER edition of Showtime—on sale September 20, price 1s.

**Inferiority Complex**

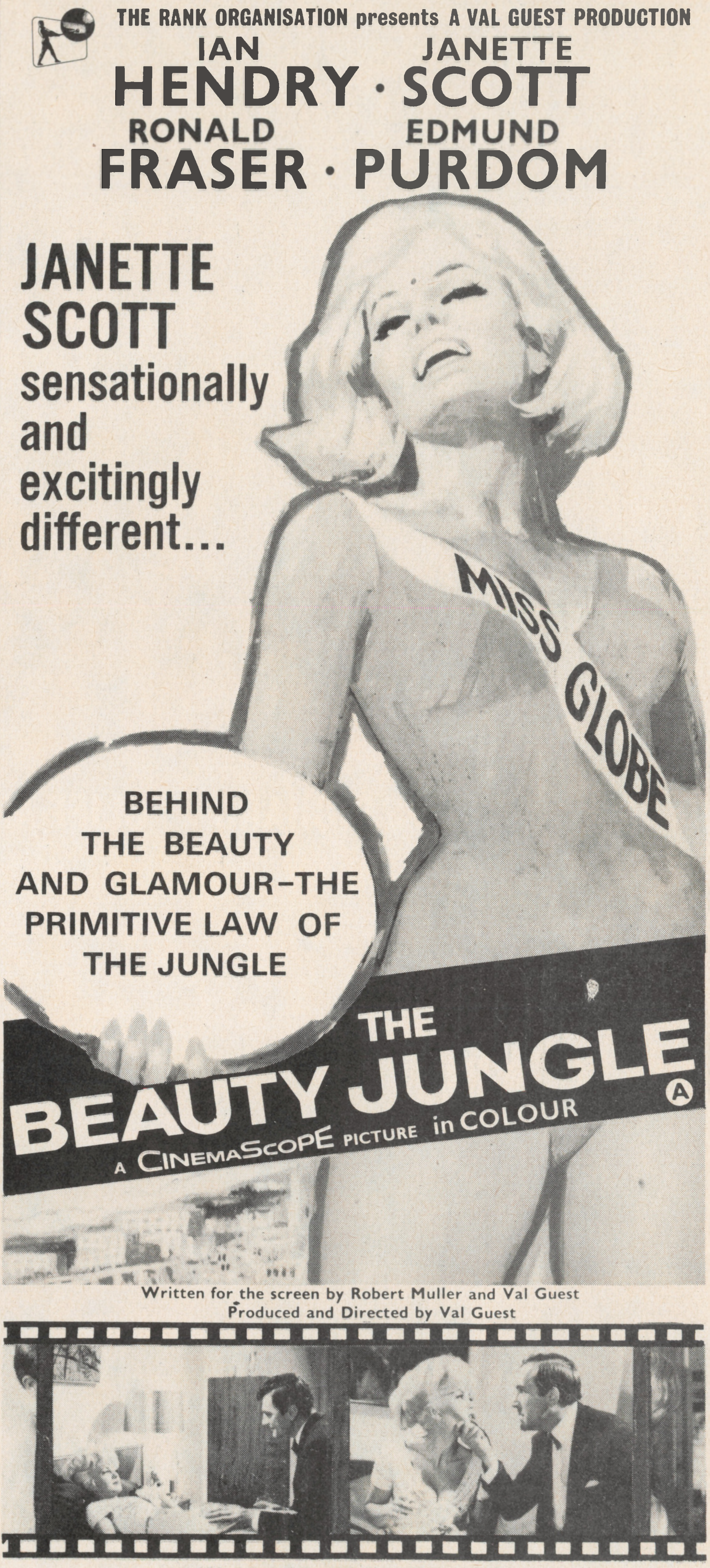
**eradicated for ever**

An inferiority complex is a disturbance in the Subconscious Mind which manifests itself in **Self-consciousness, lack of confidence, nervousness, depression, worry, weak will and habits, lack of enterprise, stammering, blushing, forgetfulness, sleeplessness, etc.** These are symptoms of " something wrong " within your personality which you can put right—a " disturbance centre " in Subconsciousness which sends out *powerful negative impulses overcoming and paralysing your positive impulses,* denying you the pleasures of achievement and the joys of living. *You cannot control these impulses* but *you can remove them* altogether by eradicating from your Subconscious Mind the trouble from which they spring. This you can do yourself, in your own home, in your own time. Send postcard today for free copy of little book which fully expounds the wonderful discoveries of modern psychology and how you can apply them to yourself to achieve a fuller, richer, happier, and more successful life. Write today to British Institute of Practical Psychology (BM.5) 67 Highbury New Park, London, N.5.

*Write today for this*
**FREE BOOK**

I CAN...... AND I WILL

*All correspondence is confidential*



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JANETTE SCOTT sensationally and excitingly different...

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THE BEAUTY JUNGLE Ⓐ
A CINEMASCOPE PICTURE in COLOUR

Written for the screen by Robert Muller and Val Guest
Produced and Directed by Val Guest

AND WILLIAM SYLVESTER BARBARA SHELLEY

BLIND CORNER Ⓐ

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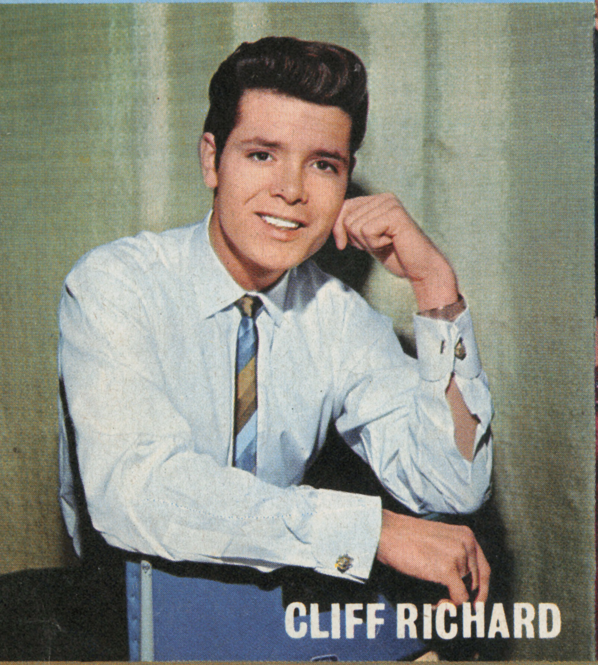
# SHOWTIME

THE NEW FILM MONTHLY



CLIFF RICHARD

CLIFF AND THE SHADOWS

THE FOURMOST